

Murray's
HANDBOOK
CENTRAL ITALY.





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CENTRAL ITALY

J. H. Powell

A
HANDBOOK FOR TRAVELLERS
IN
CENTRAL ITALY

INCLUDING

TUSCANY, THE TUSCAN ISLANDS,
UMBRIA, THE MARCHES,
AND PART OF THE LATE PATRIMONY OF ST. PETER

TWELFTH EDITION, REWRITTEN

BY THE REV. HERBERT H. JEAFFRESON, M.A.

WITH MAPS AND PLANS

LONDON
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P R E F A C E.

IN offering to the public a new edition of the Handbook for Central Italy, the Editor may venture to say a few words as to the purpose he has put before him, and the method by which he has endeavoured to attain it.

He has desired to maintain the character which has hitherto distinguished the series, and to write for persons of culture who desire really to appreciate the country of which he treats. To this end he has included a great number of historical notes, short biographies, etc.

So much of Italian art requires for its understanding some knowledge of the saints who are represented, that he has included abundant notes on this subject. He has also mentioned, where he was aware of them, any local religious festivals, which are often very picturesque and interesting.

In dealing with works of art he has felt that his first duty was that of selection. A Handbook loses its chief usefulness if it is merely an indiscriminate catalogue of all the pictures and statues in the district it describes. But selection is an arduous task; and the Editor expects to be censured alike for what he has included and for what he has omitted. He has endeavoured to make this censure unjust by submitting his selection, in the case of the more important galleries, to persons whose judgment, though it may differ from his own, he regards as valuable.

He has attempted to make the book useful to inexperienced travellers, by giving full information as to routes, distances, etc.

It seemed right, in view of present circumstances, to give some information as to bicycling; but in this case the Editor has been unable to draw on personal experience, and has borrowed information from personal friends, and from the Guide-books of the *Club Ciclistico Italiano*.

Information as to hotels, fares, etc., is usually (as in recent editions) relegated to the Index, which, being kept continually in type, is capable of frequent emendation. The sign ✱ in the text

indicates the existence of an inn ; but it must not be assumed that the absence of this sign necessarily means the absence of an inn.


It only remains for him to offer his hearty thanks to the many friends who have helped him in this work ; among whom must be specially noted the artist to whom he owes his list of painters and sculptors, the directors of several galleries, and the courteous secretary of the Florentine section of the *Club Alpino*. He owes a special acknowledgment to Canon C. Evans, who has most kindly read the proofs, and has made many valuable corrections and suggestions. He desires also to thank those persons who have kindly sent to the publisher records of their personal experiences ; and ventures to remind them that such information is of the greatest value, alike for the supplying of defects and the correction of errors.

NOTE.

The abbreviations in this *Handbook* generally require no explanation.

In a few places V. = Via ; P. or Pa. = Piazza ; Pal. = Palazzo.

The sign * denotes objects worthy of special notice.

The sign  inserted in the text indicates the existence of an inn. Details of the precise name, charges, etc., must be sought in the Index.

The signs N., S., E., W., are generally used in their geographical sense ; but in the description of Churches the conventional, or ecclesiastical, orientation is observed, the High Altar being regarded as standing at the E. end of the Church.

The distances are given in English miles ; the altitudes in English feet. The mileage is calculated from the beginning of each Route. Fractions of miles are, as a rule, disregarded.

CONTENTS.



PREFACE	PAGE v
NOTE	vi

GENERAL INFORMATION :—

	PAGE		
Passports	xi	Fees	xiv
Money	xi	Expenses	xiv
Post Office	xi	Season.	xiv
Time	xii	Arrangement of Tour	xv
Railways	xii	Forms of Address	xvi
Other Public Conveyances	xiii	Weights and Measures	xvii
Walking Tours.	xiii	Maps	xviii
Bicycles	xiii	Books	xviii
Inns	xiii		

INTRODUCTION :—

Geography	xix	History of Painting	xxv
History	xix	List of Artists	xxviii
History of Architecture	xxiii	Chronological Table of	
History of Sculpture	xxiv	Artists	xxxii

ROUTES.

	PAGE		PAGE
ROUTE 1. BOLOGNA to FLORENCE, by PISTOIA and PRATO	1	ROUTE 17. VITERBO to ROME, by CAPRANICA	119
ROUTE 2. PRACCHIA to LUCCA, by S. MARCELLO and the BATHS OF LUCCA (road) . .	10	ROUTE 18. FLORENCE to ROME, by SIENA and VITERBO (road)	121
ROUTE 3. LA SPEZIA to PISA .	13	ROUTE 19. CIVITA CASTELLANA to ROME, by RIGNANO (road)	123
ROUTE 4. PISA to FLORENCE, by EMPOLI	29	ROUTE 20. AREZZO to FOSSATO, by BORGO S. SEPOLCRO, CITTÀ DI CASTELLO, and GUBBIO	128
ROUTE 5. PISA to FLORENCE, by LUCCA and PISTOIA	31	ROUTE 21. TERONTOLA to PERUGIA	137
ROUTE 6. FLORENCE to FARENZA, by BORGO S. LORENZO and MARRADI . . .	40	ROUTE 22. PERUGIA to ASSISI	149
ROUTE 7. FLORENCE to the CASCENTINO	41	ROUTE 23. ASSISI to FOLIGNO	159
ROUTE 8. FLORENCE to ROME, by AREZZO and CHIUSI	45	ROUTE 24. PERUGIA to TODI and TERNI (road)	164
ROUTE 9. PISA to LIVORNO (LEGHORN)	67	ROUTE 25. BOLOGNA to ANCONA	166
ROUTE 10. PISA to ROME, by GROSSETO, ORBETELLO, and CIVITAVECCHIA	68	ROUTE 26. PESARO to S. GIUSTINO, by URBINO (road) . .	171
ROUTE 11. THE TUSCAN ARCHIPELAGO: ELBA, CAPRAIA, etc.	76	ROUTE 27. FANO to FOSSATO, by the FURLO PASS (road) .	172
ROUTE 12. CECINA to VOLTERRA	77	ROUTE 28. ANCONA to ROME, by FABRIANO and FOLIGNO	173
ROUTE 13. FLORENCE to SIENA, by EMPOLI	84	ROUTE 29. FABRIANO to URBINO	182
ROUTE 14. SIENA to CHIUSI .	107	ROUTE 30. ANCONA to ASCOLI	185
ROUTE 15. SIENA to GROSSETO	110	ROUTE 31. PORTO CIVITANOVA to FABRIANO, by MACERATA	191
ROUTE 16. ATTIGLIANO to VITERBO	113	ROUTE 32. ASCOLI to SPOLETO, by NORCIA (road)	194
		ROUTE 33. TERNI to AQUILA, by RIETI	195

FLORENCE	PAGE		PAGE
			199
Lung' Arno	205	Pitti Palace, Gallery, and	
Viali	207	Boboli Gardens	245
Duomo, and adjacent streets	208	Gallery of the Uffizi	250
Piazza della Signoria, and		Accademia delle Belle Arti	260
adjacent streets	226	Museo di S. Marco.	263
Piazza S. Maria Novella, and		„ Archeologico	266
adjacent streets	229	„ Nazionale (Bargello)	269
Piazza S. Croce, and adjacent		Church of S. Lorenzo, Lau-	
streets	236	rentian Library, and Sa-	
Streets S. of the river	241	grestia Nuova	273

EXCURSIONS FROM FLORENCE—

to the Cascine	278	to Rovezzano.	285
to Poggio a Caiano	278	to Bagno a Ripoli	286
to Prato	278	to the Viale dei Colli, S. Min-	
to Sesto	278	iato, Torre del Gallo, etc.	286
to Careggi	279	to the Certosa, L'Impruneta,	
to Mte. Senario	280	and the Chianti	289
to Fiesole	280	to Bellosguardo	290
to Settignano	284	to Lastra-Signa	291

INDEX	293
-------	-----

M A P S.

	PAGE
S. MARCELLO AND SURROUNDING COUNTRY	to face 10
THE COUNTRY NORTH OF LUCCA	„ 12
THE CASENTINO	„ 44
GENERAL MAP OF CENTRAL ITALY (in two parts)	„ 196
THE ENVIRONS OF FLORENCE	<i>in the pocket at the end.</i>

PLANS OF TOWNS.

	PAGE		PAGE
PISTOIA	2	CITTÀ DI CASTELLO	131
PISA	to face 28	GUBBIO	134
LUCCA	33	PERUGIA	to face 144
AREZZO	47	ASSISI	150
CORTONA	53	FOLIGNO	160
ORVIETO	60	ANCONA	169
VOLTERRA	79	TERNI and FALLS	179
SIENA	to face 98	FLORENCE, <i>in pocket at end of volume.</i>	
VITERBO	114		

PLANS OF GALLERIES, ETC.

	PAGE		PAGE
PISA, Campo Santo	21	Pitti Gallery	247
SIENA, Duomo	95	Uffizi Gallery	252
ASSISI, S. Francesco	153	Belle Arti	260
FLORENCE, S. Croce	238	Archaeological Museum	267
Carminé	245	Bargello	270

GENERAL INFORMATION.

1. PASSPORTS.

PASSPORTS are not necessary, but are frequently useful. They may be obtained at a trifling cost through a bank, or through Messrs. Stanford, Cockspur Street, Charing Cross ; Adams, 59, Fleet Street, or other agents.

§ 2. MONEY.

The unit in Italy is the lira (lit. or l.). £1 = 25 lire, nominally ; but the actual value fluctuates between $26\frac{1}{2}$ and 27 lire. The lira contains 100 centesimi (c.).

<i>Gold</i>	20 l. =	16s. 0d.	nominally	} These coins are very seldom met with.
	10 l. =	8s. 0d.	„	
<i>Silver</i>	5 l. =	4s. 0d.	„	
	2 l. =	1s. 7½d.	„	
	1 l. =	9½d.	„	
	50 centesimi =	4¼d.	„	
<i>Nickel</i>	20 c. =	2d.	„	
<i>Bronze</i>	10 c. =	1d.	„	
	5 c. (soldo) =	½d.	„	
	2 c. =	¼d.	„	
	1 c. =	⅓d.	„	

Bank-notes are issued for 1 l., 2 l. (these are being withdrawn), 5 l., 10 l., 25 l., 50 l., 100 l., and upwards.

Money should be changed at a respectable bank or office ; and notes which are badly torn should be refused.

Foreign coins, and those of the old Tuscan or Papal Governments, are not current ; except the bronze coins of the Republic of S. Marino.

§ 3. POST-OFFICE.

The charge for letters to foreign countries is 25 c. for 15 *grammi* (= ½ oz. about) ; for internal postage, 20 c. for the same weight. In certain cities and their suburbs there is a local postage of 5 c. for 15 grs.

Post-cards, for Italy and foreign countries alike, 10 c.

Return post-cards, for Italy only, 15 c.

Parcel-post to England is 2 l. 25 c. for three chil. (about 7 lbs.).

Telegrams for Italy are 1 l. for 15 words, and 5 c. for every additional word. For England, 26 c. per word, in addition to a fixed charge of 1 l. For America, a charge varying with locality.

Stamps may be obtained at Post-offices, and also at tobacconists' shops.

§ 4. TIME.

Three methods of reckoning time are used in Italy—

1. The ordinary method in use in England.
2. The railway method, which counts 24 hrs. from midnight, *e.g.* 17.20 = 5.20 p.m. This method is coming into use for entertainments, etc.
3. The ecclesiastical method, which counts 24 hrs. from Ave Maria (sunset). This method is only used for Church services, and is not common in Central Italy.

5. RAILWAYS.

All trains are run by Central European time, which is 10 min. faster than Roman local time; 55 min. faster than French railway time; and 1 hr. faster than Greenwich.

The fare is stamped on each ticket; but to it must be added 5 c. for the Government tax.

The fare by express trains is 10 per cent. higher than that by ordinary trains.

Return tickets (*andata e ritorno*) are seldom issued for more than one or two days; but a longer time, and a considerable reduction, may often be secured by taking a circular ticket (*viaggio circolare*).

Children under 3 are carried free; from 3 to 7, at half-fare; over 7, at full fare.

Ordinary trains carry 1st, 2nd, and 3rd class carriages; express trains usually only 1st and 2nd.

There are separate carriages for ladies (*signore sole*) and smokers (*fumatori*). In other carriages (*vietato fumare*) smoking is only allowed by express consent of passengers.

Passengers are allowed to carry with them hand-luggage not exceeding 20 chil. in weight (about 45 lbs.), and 50 centimetri \times 25 \times 30 (about 20 in. \times 10 \times 12) in size. All other luggage has to be weighed, registered, and paid for; and the owner receives a ticket which he presents at the end of his journey. No luggage is registered unless it is securely locked; and if the authorities consider it insufficiently secured, they can claim the right to seal it at a charge of 50 c.

The issue of tickets and the registration of luggage cease 5 min. before the time of the departure of the train; but as the stations are mostly disorderly, and the officials slow, it is wise to give a considerably wider margin.

The best time-table is the *Indicatore Ufficiale* (monthly, 80 c.), which contains, besides the trains, information as to steamboats, posts, and telegraphs.

§ 6. OTHER PUBLIC CONVEYANCES.

Italy is well provided with steam-tramways, which are really light railways. They are often convenient, but slow and dirty. Their timetables are to be found in the *Indicatore Ufficiale*.

In most parts there are diligences and post-carriages, usually slow and dirty. It is desirable, especially if the carriage is closed, to secure (at a higher charge) the coupé or box-seats.

A very pleasant way of travelling is to engage a private carriage for a journey or a term of days. The charge will be about 10 l. or 15 l. for one horse, about 15 l. or 20 l. for 2 horses, besides a *buona mano* of 2-3 l. a day for driver. The contract, including *buona mano*, should be written, and signed by both parties; and it is customary to receive from the owner of the carriage a deposit (*caparra*), to ensure his fulfilment of his promise.

§ 7. WALKING TOURS.

These are not often undertaken in Italy, and the long dusty roads and the lack of decent inns make them undesirable.

The *Club Alpino Italiano* is doing much to facilitate walking and climbing in the mountains; and mountaineers will do well to communicate with the courteous Secretary of the Florence Section—Sig. G. B. Rimini, Palazzo Ferroni, 4, Via Tornabuoni, Florence.

§ 8. BICYCLES.

Italy is too hilly a country to be very attractive to bicyclists; but their number is increasing; and it will be well to communicate with the Touring Club Ciclistico Italiano (Milan, 2, Via Giuliani; entrance fee, 2 l.; annual subscription, 6 l.), which publishes handbooks and maps, and secures for its members a reduction of charges in many inns.

In many important places there is a municipal tax on bicycles (1-6 l.); and in some it is forbidden to ride through the town.

On entering Italy a duty of 86·60 has to be paid on a bicycle; but if the owner signs a declaration that he intends to stay only a limited time in the country, the payment is refunded when he leaves it. Members of the *Cyclists' Touring Club* (47, Victoria Street, S.W.), and of some other clubs, are exempt from this deposit.

The charge for the carriage of a bicycle by rail is 0·045 c. per chilometro.

§ 9. INNS.

In the principal towns there are usually good hotels and inns. In smaller towns fair inns can often be found, in which charges should not exceed 3 l. for room, 2·50 for lunch, 3 for dinner, 1 for service. It is not against custom to ask the price of a room before engaging it, and to order a meal at a stipulated price. In small and remote towns and villages, inns are often dirty; but it is not uncommon to find that an inn which looks most uninviting from the street is nevertheless clean in its upper rooms and in its beds. If travellers will be content with simple fare, and treat the innkeepers with civility yet with firmness, they will often find much real hospitality.

Wine is usually served in large fiaschi, holding about $2\frac{1}{2}$ bottles, which are weighed before and after the meal, and the traveller charged according to the quantity he has consumed.

§ 10. FEES.

It is very difficult to give any general suggestions as to the amount expected by way of *buonamano* or *mancia*. It has therefore been thought best to insert in the text of the *Handbook* the words "small fee," rather than any precise sum.

In country inns there is usually no charge for service. If a single traveller reckons his fee to the waiter at 25-30 c. for each meal, and gives half that amount to the chamber-maid, and the like sum to the porter, he will be acting liberally. If his stay extends over several days, his fees need not be increased quite in proportion to the length of his stay. A larger party would give more, but not in proportion to the number of persons.

In the more important hotels a charge is made for service; but the servants seem to expect a present no less than in inns where no such charge is made.

To the sacristan of a Church, for opening the door, unveiling a picture, etc., it is quite enough to give 20 c. or 30 c. If the party is large, the fee should be slightly increased: and, of course, for more laborious service (bringing ladders, etc.) a larger present would be given.

In cases where a Church is shown by a priest, a monk, or other person to whom a fee cannot be tendered, it is a graceful courtesy to offer a small sum *per i poveri*, or *per il convento*.

In convents where refreshments are given without charge, a liberal recompense should be given.

In a restaurant the fee may be calculated at $\frac{1}{10}$ of the bill.

In engaging a carriage it is best to bargain for the total amount, *buonamano compresa*. The fee will be usually about $\frac{1}{5}$ of the charge for the carriage (e.g. carriage 10 l., fee 2 l., total 12 l.). If the traveller will offer the driver one of his cigars or a share of his wine, the courtesy is generally appreciated.

§ 11. EXPENSES.

These may, perhaps, be reckoned, for a single traveller, at 20-25 l. a day, not including the journey from England. A considerable reduction may be made if several persons are travelling together.

It may be useful to note that the Editor's expenses in the journeys required by this *Handbook* give an average of 18 l. a day.

§ 12. SEASON.

The most desirable seasons for a visit to Central Italy are April to June, and October and November. In the winter the traveller is likely to suffer much from cold, the mountains being usually clothed with snow, the chief towns lying in high and exposed situations, and the inns being ill supplied with fireplaces and carpets. After the middle of June the heat

of the sun becomes intense, though the mornings are usually fresh, and the vegetation is at its best. In July, August, and half September, the heat is sometimes excessive, and the ground is generally parched. The vintage begins about the middle of September. The olive harvest, which begins about November, lasts till January or later. The visitor will do well to procure leave from some land-owner to see the interesting processes of making wine and oil.

The traveller who desires to visit the Maremma, with its interesting Etruscan remains, should choose one of those bright periods which usually come in the middle of winter; for at a later time there is danger of malaria. On the other hand, the mountainous country near Lucca and Pistoia, and the Casentino, will provide a pleasant retreat when heat makes the lower districts impossible.

Mosquitoes, the greatest plague of travellers in Italy, are apt to find the traveller at all seasons; but they are worst between May and November. Some relief may be found in burning Keating's Insect Powder (called in Italy *Razzia*) or pastiles, but a good gauze curtain to the bed is the only sure protection. Those who complain that these curtains give them a nervous sense of suffocation will find that dark green or blue gauze, being less conspicuous than white, is less annoying.

§ 13. ARRANGEMENT OF TOUR.

So many considerations enter into the scheme of a tour—time and money, preference for scenery, antiquities, or works of art, the mode of travelling which is preferred, and other circumstances—that it seems almost useless to offer sketches of routes. The best plan by far is to select from the Handbook such places as the traveller specially desires to visit, and to endeavour, by the help of the Map, to fit them into a route. Help in doing this is gladly offered by the Tourist Agencies, such as Messrs. T. Cook and Son and Messrs. Gaze, in London and Florence; and, in Florence, Messrs. French, Lemon, and Co., 4, Via Tornabuoni. At these Agencies information can be obtained as to Circular Tickets, by which a considerable saving may be effected, but which have the drawback of restricting the traveller from modifying his original plan.

In compliance with custom, however, we submit two Tours, rather as suggestions of method than as prescriptions of detail. Even the longer of them omits many points of interest which would well repay a visit. And the intelligent traveller will find much more interest and pleasure in a leisurely visit to a few places than in a hurried rush through the whole district.

Each Tour starts from, and returns to, Florence; but no time is provided for a stay in that city.

The most convenient routes from England to Florence are the following:

(1) London (Charing Cross, Cannon Street, Victoria, Holborn), Dover, Calais (or Folkestone, Boulogne), Laon, Basel, St. Gotthard, Milan, Bologna, Florence.

Time: 42 hrs.

Fares: 1st class, £9; 2nd class, £6 6s. 4d.

Luggage (56 lbs. free) registered to Chiasso, where it is examined, and must be registered afresh to Italian towns. No free luggage in Italy.

Hand-baggage examined at Calais (or Boulogne), Basel, and Chiasso. Ticket, valid for 17 days, allows stopping on the way.

(2) London (stations as above), Calais (or Boulogne), Paris—Nord, Ceinture Rly. to Paris—Lyons, Modane, Mt. Cenis, Turin, Genoa, Pisa, Florence.

Time: 38 hrs.

Fares: 1st class, £8 16s. 2d.; 2nd class, £6 0s. 10d.

Luggage (56 lbs. free) registered to Modane, where it is examined, and must be registered afresh (see above). Hand-baggage examined at Calais (or Boulogne) and Modane. Ticket, valid for 17 days.

(3) London (Waterloo), Southampton, steamer of North German Lloyd Co., 2 or 3 times a month, to Genoa.

Time: London to Genoa, 7 days; from Genoa, train to Florence, 5 hrs.

Fare on boat: 1st class, £10; 2nd class, £7, including all necessaries except wine.

Luggage: 1 cubic metre (about 6 cwt.) free on boat.

Agents: in London, Messrs. Keller, Wallis & Co., 32, Cockspur Street, W.; in Florence, Messrs. French, Lemon, & Co. The cheapest route, especially for those who have much luggage. Second class comfortable, even for ladies.

Tour I.

	Days.		Days.
Florence, Arezzo, Cortona	1	Siena	3
Perugia	2	S. Gimignano	1
Assisi	1	Pisa	1
Spoletto, Terni	1	Lucca	1
Viterbo	1	Pistoia, Prato, return to Florence	1
Orvieto	1		—
			14

Tour II.

Florence, Prato, Pistoia	1	Assisi	1
Pracchia, Abetone, Bagni di		Perugia, return to Foligno	3
Lucca	3	Spoletto, Terni, Narni	2
Lucca	1	Civita Castellana, Soracte	3
Pisa, return to Florence	1	Viterbo	2
The Casentino	4	Orvieto, Bolsena, Bagnorea	3
Arezzo, Cortona, return to Arezzo,		Chiusi, Montepulciano, Pienza,	
Borgo S. Sepolero, Città di		Mte. Oliveto	3
Castello, Gubbio	5	Siena	3
Ancona, Loreto	2	S. Gimignano	1
Macerata	1	Volterra	1
Fermo	1	Cesena, Corneto	2
Urbino	1	Elba	2
Furlo Pass, Fano, Senigallia,		Livorno, Empoli, return to	
Ancona	3	Florence	2
Foligno, Montefalco	2		—
			53

§ 14. FORMS OF ADDRESS, ETC.

1. A letter to an ordinary acquaintance may be addressed: *Preg.mo* (*Pregiatissimo*) *Signore*, or *Egregio Signore*. The signature may be: *Salutandola mi confermo, Suo A. B.* (name of writer). The direction: *Egregio (Ill.mo) Signore M. N.* (name of addressee).

2. To a more intimate friend: *Caro* [*Signore*] *M. N.* . . . *Mille saluti dal Suo Dev.mo* (*devotissimo*) or *aff.mo* (*affettuosissimo*) *A. B.* Direction as above.

3. To a person of distinction (e.g. a professor): *Chiarissimo Signore* . . . *Colla più distinta stima mi confermo, Suo dev.mo A. B.*

4. To a person of title: *Ill.mo Signore Marchese* [or other title]. Signature as in No. 3. Direction: *N. U.* (i.e. *Nobil Uomo*) *Il Marchese* (or *Conte*) *M. N.*

5. To a lady: *Gentilissima Signora*. Signature as 1. Direction: *Ill.mo Signora M. N.*

6. To a lady of title: Address: *Ill.ma Signora Contessa* (or other title). Signature as in 1. Direction: *N. D.* (i.e. *Nobil Donna*) *La Contessa M. N.*

It is customary to write the Christian name (*nome*) as well as the surname (*cognome*) of the person addressed: as *Ill.mo Signore Carlo Bellini*.

"*Ferma in Posta*" = *poste restante*; "*Far Seguire*" = "To be forwarded."

§ 15. WEIGHTS AND MEASURES.

It may be useful to give a few of the more common weights and measures.

(1) *Weights.*

1 gramma = $15\frac{1}{2}$ grains.

15 grammi = $\frac{1}{2}$ oz.

1 chilogramma = $2\frac{1}{2}$ lbs.

(2) *Measures of length.*

100 centimetri = 1 metro = 3 ft. $3\frac{1}{2}$ in.

1000 metri = 1 chilometro = $\frac{5}{8}$ mile

8 chilometri = 5 miles

1 inch = $2\frac{3}{4}$ centimetri

1 foot = $30\frac{1}{2}$ "

1 yard = $\frac{9}{10}$ metro

1 mile = $1\frac{3}{4}$ chilometro

(3) *Measures of capacity.*

1 litro = $1\frac{3}{4}$ pint

1 pint = $\frac{11}{20}$ litro

One litro of water weighs 1 chilogramma.

Besides these authorized weights and measures, a number of others are still in use, especially for agricultural products in various districts.

Some of the more common of these may be noted.

Wine is sold in Florence, and in many other places, by the *fiasco*.

1 fiasco = $2\frac{1}{4}$ litri, about

1 barile = 20 fiaschi = $45\frac{1}{2}$ litri

1 somma = 2 barili = 91 "

Oil is sold by the *chilogramma*, which measures rather more than 1 litro.

1 fiasco = 2 litri

1 barile = 16 fiaschi = $33\frac{1}{2}$ litri

Meat is often sold by the *libbra*.

1 libbra = $\frac{1}{3}$ chilogramma

Cloth, etc., are often sold by the *braccio*. In Florence the *braccio* is rather more than $\frac{1}{2}$ metro.

Firewood is usually sold in Florence by the *catasta*.

1 catasta = 24 cubic bracci (br. 6 \times 2 \times 2).

(See *Ragguagli per le Misure antiche Toscane con quella del Sistema Metrico decimale*, Florence, 1894.)

§ 16. MAPS.

The best maps are those published by the *Istituto Geografico Militare*.

Of these the most useful are those to scale 1 : 500,000 (1894), of which sheets 13, 14, 18, 19, cover our district; each sheet costs 1-2 lire.

Those on a larger scale (1 : 75,000) are good. They cost 75 c. a sheet.

The *Carta Itineraria* (1 : 300,000) gives the distances between towns.

The maps of the Club Ciclistico Italiano are very useful.

§ 17. BOOKS.

A number of works are mentioned in the text. It may be well to mention here a few books which will prepare the traveller for an intelligent appreciation of the country.

Antiquities : G. Dennis, *Cities and Cemeteries of Etruria* (1883).

History during the Roman Period : Mommsen, *Hist. of Rome*.

History after the Birth of Christ, and Medieval History : Milman, *Hist. of Latin Christianity*; Gibbon, *Decline and Fall of Roman Empire*; Hodgson, *Italy and her Invaders*; Robertson, *Hist. of Christian Church*; B. Duffy, *Tuscan Republics*; Bryce, *Holy Roman Empire*; Sismondi, *Italian Republics*.

Renaissance and Art : J. A. Symonds, *Renaissance in Italy, Sketches in Italy, Sketches in Italy and Greece, Italian Byeways*; Vasari, *Vite de' Pittori*; Kugler, *Italian Schools of Painting* by Sir H. Layard (1900); Perkins, *Tuscan Sculptors*; Fergusson, *Hist. of Architecture*; Ruskin, *Modern Painters*; Lord Lindsay, *Christian Art*; Berensen, *Florentine and Central Italian Painters of the Renaissance*; Crutwell, *L. Signorelli*.

Recent History : J. W. Probyn, *Italy, 1815-1890*.

Lives of Saints : Migne, *Dictionnaire Hagiographique*; Mrs. Jameson, *Sacred and Legendary Art*; E. A. Greene, *Saints and their Symbols*.

General Literature : R. W. Church, *Dante*; Emile Gebhart, *Italie Mystique* (Paris, 1893); Byron, *Childe Harold*, Canto IV.; Shorthouse, *John Inglesant*.

CENTRAL ITALY.

INTRODUCTION.

I.—GEOGRAPHY.

THE district which is described in this Handbook extends, on the coast of the Mediterranean, from Avenza to Civitavecchia—a direct distance of 170 m.; and on the coast of the Adriatic, from Pesaro to the river Tronto, about 90 m. The average breadth is about 150 m.

The Apennines, which form the N. boundary of the district, trend toward the E. coast, casting off branches on either side. They reach their greatest heights in the Apuan Mts. near Carrara (Pania, 6100 ft.), in the district above Pistoia (Cimone, 7024 ft.), in the Casentino (Falterona, 5426 ft.), and in the extreme S. (Mte. Vittore, 8130 ft.). The mountains near Siena should, perhaps, be regarded as a distinct system, which reaches its highest point at Mte. Amiata (5650 ft.). None of these mountains are high enough for the formation of glaciers, but on some of them snow lies for the greater part of the year.

The rivers in so narrow and hilly a country have much of the character of mountain torrents. After heavy rains they are full and tumultuous; during the drought of summer they dry up, or trickle through stony beds. The most important of them are the Tiber and the Arno.

Of lakes there are but 4 which reach a considerable size—Trasimeno, Bolsena, Bracciano, and Vico. Of these the last 3 occupy the craters of extinct volcanoes. The great mass of

the Apennines consists of sandstone and limestone. The mountains between Siena and Rome are mostly volcanic. The Apennines are not rich in minerals. Copper and boracic acid are found near Volterra, and there are deposits of lignite in the upper valley of the Arno and elsewhere. Mineral springs, with various constituents, are very abundant; and there are innumerable quarries of excellent marble and alabaster.

II.—HISTORY.

Of the earliest occupants of Italy nothing can be said that is not guesswork. They have passed away, leaving nothing but a few dubious ruins, and possibly a few local names. If the Latin invaders, as is likely, gave them the name of Itali, which is probably connected with the word *vitulus*, we may conclude that they were breeders of cattle. It is strange that the name which has adhered to the peninsula through all historic ages should be the one word which seems to indicate its prehistoric occupants.

The early history of the country is really that of 3 invading races—the Pelasgi, the Latin stock, and the Etruscans. The dates of the invasions cannot be even approximately fixed; nor is there any sure indication of the order in which they occurred.

In point of importance the first of the invasions was that of the Latin stock. At a very early period, but probably at various dates, tribes of Aryan, or Indo-German, descent passed over the Alps into the land of

wine and cattle. They were closely related in language; and some of them have left their names as permanent memorials of their settlements. The Latins took possession of the *broad (latus)* lands S. of the Tiber, the Umbrians settled in the dark forests (perhaps *umbra*) of the Apennines. Besides these tribes, we are here concerned with the Piceni, who settled S. of Umbria on the E. coast; and with the Sabines, a hardy race, who occupied the high mountains W. of Picenum. But we must beware of assuming that at first they were limited to the districts which came to bear their names. Local names occur which suggest that the Umbrians, at least, spread over a great part of Tuscany. They were regarded at a later time as the aboriginal inhabitants of Italy, and were confused with the Celts, whom possibly they dispossessed. That they did not acquire much culture is, perhaps, indicated by the fact that they did not evolve an alphabet of their own, but (as in the Eugubian Tables) borrowed Etruscan and Latin letters to express their words.

The Pelasgi were probably a race closely allied to the Greeks, and therefore not far removed from the Latins. There are traditions of two immigrations of this race—one from Thessaly, the other from Dodona in Epirus. It is supposed that they entered Italy by land, passing round the N. end of the Adriatic. Probably their settlements in Italy were of the character of military stations; for to them are ascribed the city-walls built of polygonal stones on the summit of high hills all over Italy—cities which are often called by the senseless name of “Cyclopean,” which veils our ignorance of their origin by attributing them to a race which never existed. Of Pelasgic colonization, as distinct from military occupation, there seem to be no traces.

The Etruscans present to us a problem as fascinating as it is insoluble. They are said by Herodotus (who calls them Tyrrhenes; i. 75) to have been Lydians who left

their Asiatic home in consequence of a famine, and invaded Umbria. Some modern writers reject this account, and maintain that they are Germans or Celts; and the latter theory is, perhaps, not wholly inconsistent with that of Herodotus. They spread over a great part of Italy, from Luna on the Gulf of Spezia to La Cava near Salerno; and relics of them are even found as far N. as Innsbruck. It is possible that the name Ras, which they assumed, is connected with the Rhaetian Alps. But their chief settlements were the neighbourhood of Bologna, and the district which still bears their name—Etruria, Tuscìa, Toscana.

Being merchants, as well as soldiers, they chose for their cities spots less elevated than those selected by the Pelasgi, yet never on the plain except for the foundation of a seaport. Their walls are usually built of squared stone; but this practice was modified by the natural cleavage of the local rocks. Without the city-walls were built or excavated, according to the nature of the soil, the tombs, in which are discovered the mural paintings, the urns, the images, the utensils, the inscriptions, which convey practically all we know of the race. Of their temples few relics remain, of their homes hardly any: their history is contained in their tombs.

The inscriptions are legible with considerable ease. They are written from right to left, in an alphabet of 22 letters, much resembling those of the ancient Greeks. But when read they cannot be interpreted. They belong to a language which is unknown, alike in itself and in its affinities. Very few bilingual inscriptions have been found, and those contain little but names. A few words are interpreted by more or less certain guess-work: we know that *Larth* means lord, and *clan* means son; but a score of words, at most, are all that the inscriptions explain.

A good deal more is revealed by pictures on walls and on vases. These disclose that the Etruscans borrowed most of their mythology and legends

from the Greeks. The names of gods and heroes are usually appended to their figures; and thence, aided by statements of Greek and Roman writers, we gather the outlines of their religion. Their chief deities were Tina (Jupiter), Cupra (Juno), and Menrva (Minerva). Behind these were the mysterious Shroded Gods, supreme over Tina himself; and around them a council of 12 nameless Assessors. Of the other deities the most conspicuous were Aplu (Apollo), Turms (Mercury), Turan (Venus), Losna (Diana), and Phuphluns (Bacchus). In a lower rank were Penates, or guardians of the hearth, and a host of genii, who might almost be called angels. To this class belongs Tages, a child in appearance, a sage in wisdom, who was found in a furrow by a peasant of Tarquinii, and revealed the arts of divination and the rites of worship.

The infernal gods assumed a prominence in Etruscan religion which is unlike the cheerfulness of the Greeks, and suggests Oriental melancholy and mystery. The Greek Charon, the ferryman of the dead, becomes in Etruria Charun, the cruel avenger, who bears the attributes of the mediæval devil.

The art of the Etruscans is of every grade, from rough pots, blackened with wood-smoke (*bucchero*), and scratched with a rude design, to vases and sculptures which hardly yield to the Greeks in perfection. In the art of the goldsmith they were pre-eminent, especially in overlaying a flat surface with minute globules of gold. Four styles of art have been distinguished—the Asiatic, the native Etruscan, the Græco-Etruscan, and the Roman-Etruscan; but it is well to bear in mind that these styles are not necessarily successive in chronology. The Etruscans may have been like ourselves, who had a Rossetti contemporary with a Frith.

Cremation and interment were alike practised; but as it was the custom to hold commemorative feasts in the tombs, the less noxious way of disposing of the dead naturally prevailed.

Cent. It.

The Etruscan towns were apparently independent of one another, but loosely bound together by federations. Their lack of unity placed them at a disadvantage in their resistance to Rome; and by B.C. 351 almost all Etruria had submitted to her. A few towns joined the Umbrians and Gauls against Rome in the 3rd Samnite war (B.C. 298–290); but after their defeat at Lake Vadimo (Bassano) in 283, they never regained national importance. The Etruscan language, however, continued in use; and there are reasons for supposing that it survived the Christian era.

The Umbrians were subdued by Rome about B.C. 307; the Piceni about 268.

Central Italy was ravaged by Gallic tribes in B.C. 391, and at other times, and by the Carthaginians under Hannibal, 218–203; but neither of these invasions left any trace behind but misery.

Of the condition of Central Italy under Roman rule there is little record. Again and again the lands of captured cities were divided among colonies of Roman soldiers. It is probable that the new mistress allowed her subject-towns a great amount of local freedom; and the relics of Roman buildings show that many of the towns in one district were wealthy and magnificent. The country probably already shared in the common curse of Italy—vast estates worked by the labour of slaves; and it was the wretched sight of the untilled fields of Etruria which suggested to Tib. Gracchus his agrarian reform.

Of the introduction of Christianity there are singularly few records. Baseless legends make S. Peter land at Grado, near Pisa, and S. James at Livorno; and S. Romolo of Fiesole, and other bishops, are assigned to the apostolic age.

The decay of the Western Empire probably left Central Italy more dependent on local self-government,

sometimes administered by the bishops, and sometimes by elected magistrates. The country was ravaged by the Goths under Alaric (A.D. 404-410) and Radagaisus (406), by the Huns under Attila (452), by the Vandals under Genseric (455), by the Ostrogoths under Witiges (536), and again under Totila (541-552), and by the Lombards under Alboin (567). The misery of these successive invasions was the more terrible because most of the invaders were Arians, and the native population was Catholic.

In 754 Pope Stephen II. called in the help of the Franks against the Lombards; and on Christmas Day, 800, Leo III. placed on the head of Charles the Great the imperial crown.

According to theory, the papal and the imperial powers were each to support and complement the other; the Pope was to regulate the religion, the emperor the civil affairs, of Western Europe. But it was not possible so to divide the area of life; the thrones which were intended to unite more often disunited Italy, and 7 centuries are full of contests between Popes and emperors. The mass of the burghers, democratic in temper, but conservative of the old Roman civilization which they had never entirely lost, gathered round the papacy as the one ancient institution which remained intact; while the nobles, often of German descent, regarded the empire as the source of their power, establishing themselves at first in strongholds, but afterwards in many cases gaining possession of towns. The division was not religious (for all held the same faith), but national. The two rival parties existed long before they assumed (at the battle of Weinsberg, 1140) the unintelligible names of Welf and Waiblingen—Guelf and Ghibelline. The opposition between these parties, which began by being national and political, became in many cases merely factious, rival cities and families attaching themselves to this party or the other out of mere antagonism. Details of this strife will be more conveniently given in the

historical notes prefixed to our account of the principal cities. The strife was greatly intensified when (1077) Matilda, Countess of Tuscany, bequeathed her vast possessions to the Holy See.

It seems a paradox to say that perpetual war was the mother of literary and artistic progress; but it seems impossible not to ascribe this parentage to the Renaissance. Strife sharpened wits, provoked to rivalry, and created allegiance to parties, which, if narrower than the Fatherland, were at least wider than the individual. It is impossible to fix a date for the beginning of the Renaissance, but the century and a half which witnessed the careers of S. Francis of Assisi (1182-1226), Frederick II. (1194-1250), Niccolò Pisano (d. 1278), Dante (1265-1321), and Giotto (1276-1337), may be regarded as the beginning of modern Europe.

One great element in this revival was the renewed interest in ancient art and literature, to which a great impulse was given by the exiles from the decaying Eastern Empire, the Council of Florence, attended by the Greek Emperor (1439), and the fall of Constantinople (1453). One effect of this zeal for antiquity was a revival of paganism, with its worst moral blots.

Meanwhile the perpetual discord among Italians led the way to the establishment of despotic governments in most of the cities. People usually get the government which they deserve; and these despotisms, cruel, false, and licentious as they usually were, were the appropriate lot of a country which had abandoned its earlier integrity.

The reign of despotic princes remained until the era of Napoleon I. In 1801 Tuscany was made into a Republic, and soon after into a kingdom of Etruria, and in 1807 it was made part of the French Republic. Umbria and Romagna were annexed to a new kingdom of Italy under Beauharnais. The Treaty of Vienna, in 1815, falsified the

promises of statesmen and the hopes of Italians by handing back Tuscany to its grand-duke, and Umbria and Romagna to the Pope. In both cases there was little to complain of in the government, but Italy had become aware that she was more than "a geographical expression." It was not so much discontent as sympathy with a general movement towards unity, which expelled the Grand-Duke Leopold II. from Tuscany in 1849, and, finally, in 1859. Tuscany then offered her allegiance to Victor Emmanuel, of Savoy, and 2 years later the papal territories of Umbria and Romagna entered the new kingdom of Italy. In 1864 Florence, as more central than Turin, became capital of Italy; and in 1870 the acquisition of Rome completed the Italian kingdom in union with the ancient capital.

III.—HISTORY OF ART.

It would be equally impossible to pass over without a word the History of Italian Art, and to treat it adequately in the few pages at our disposal. Serious students will seek elsewhere for details.

A.—ARCHITECTURE was the first art to revive, or rather it may be said that it never died. The great buildings of the ancient Romans could not perish like the statues and pictures which adorned them. Pilgrims returned from Jerusalem, and merchants from Constantinople, with memories of the stately buildings of Justinian. And, in a sense, architecture requires less invention than other arts; for a building which is vast and simple can hardly fail to be impressive.

It may be said that only one style in architecture has ever prevailed in Central Italy. That style was originally Greek. It produced rectangular buildings, faced or surrounded by a colonnade, above which, at the ends, rose a triangular space, or pediment, usually adorned with sculpture. The interior was divided into parallel

sections by rows of columns. This plan the Romans modified by introducing the round arch in the place of horizontal beams. The Romans also used their invention of the arch to crown the building sometimes with the cupola or dome.

This general principle has remained at the root of almost all Italian church-building. It was, however, modified in the case of Romanesque, or so-called Lombard, architecture in the following directions. The external colonnade was walled up, and the wall decorated with sculptures or inlaid marbles. The pediment was raised in height, and frequently the space thus enlarged was decorated with a gallery, or galleries, borne by slender columns. Of this style the best examples are the Churches of Pisa and Lucca (11th and 12th cents.). The inmost part of the Church, which contained the altar, terminated in a round apse, round the wall of which were benches for the clergy, with the bishop's throne at end. The apse, especially in monastic Churches, where there was need of much room for the clergy, was gradually enlarged.

The great architects who presided over these modifications were *Niccolò Pisano* (d. 1278) and *Arnolfo di Cambio* (1240-1311). To them is chiefly due the introduction of Gothic ornament into buildings which remained classical in form. It may have been from builders of Como, whose neighbourhood to the N. frontier brought them under German influences, that these architects borrowed the pointed arch, the pinnacle, and the window-tracery which distinguish what is called Italian Gothic. But justice will not be done to this style unless we remember that it is Gothic only in ornament. The lines of the buildings remain horizontal and rectangular as aforetime; only it was decorated with Northern details as, in many cases, it was decorated with sculptures or precious marbles. To look in Italian Gothic Churches for the soaring mystery and complexity which awe us in the great Churches of France

and England, is to look for what they do not profess to furnish.

The cupola, of which the noblest ancient example was the Pantheon at Rome, had always been used by Christian architects, chiefly to cover the Baptisteries, which were usually octagonal in form, the number 8 being symbolical of Baptism. It was brought to its highest perfection when *Brunelleschi* crowned *Arnolfo's* Church at Florence with its glorious Dome (1420-1446).

By the time that that triumph of art was accomplished the tide was beginning to turn against the application of Gothic ornament to classical buildings; and *Brunelleschi* himself was a leader in this reaction, as in *S. Lorenzo*, and the *Pazzi Chapel* in *S. Croce*, Florence. Other great architects of this school were *Leon Battista Alberti* (1405-1472), *Bramante* (1444-1514), and *Michelangelo* (1475-1563): whose greatest works, however, are not to be found in our district. Rejecting Gothic ornamentation, they substituted for it delicate arabesques and panels of the rich marbles which are the pride and the bane of Italian architecture. But it was not long before the austere nobility of this school gave way before the fashion of overlading structures, plain even to ugliness, with monstrous and affected ornament, tasteless in itself, and making more repulsive the poverty of thought which it would conceal—a fashion to which is given the name of *barocco*. An attempt to remedy this disease was made by pedants such as *Palladio* (1518-1580); but vulgarity prevailed over chill propriety. In our own day a certain revival of architecture may be hailed; and honour should be paid to *de Fabris* (d. 1883), the architect of the façade of the Florentine Duomo.

Of domestic architecture little need be said. The noble's palace had to serve the purpose of a fortress and a place of assembly—it must combine strong walls, stately halls, and room for a multitude. Nothing could be more successful than the way in which

these requirements were met by *Arnolfo*, in the *Palazzo Vecchio* in Florence, and by the unknown architect of the *Palazzo Pubblico* in Siena (13th cent.). At a somewhat later date, when domestic warfare was less frequent, something of the old massiveness was retained, with very picturesque effect, by *Michelozzo* (1430) in the *Palazzo Riccardi*, and by *Il Cronaca*, in the *Palazzo Strozzi*, in Florence. In the *Palazzo Rucellai*, in the same city, *Alberti* conceded more to the comparatively peaceful character of his time. When the art of church-building was lost, architects were still capable of building great palaces.

B.—SCULPTURE.

The first reviver of this art was *Niccolò Pisano* (d. 1278), whose fine pulpit is in the Baptistery at Pisa. He is said to have learned his art from a Roman sarcophagus in the *Campo Santo*. His son, *Giovanni*, and his pupil, *Andrea*, excelled him in delicacy and proportion, if not in vigour. *Giotto*, the universal genius, showed himself hardly less eminent as a sculptor than as a painter and an architect in the *Campanile* of Florence. *Lorenzo Ghiberti* (1378-1455) carried the carving of reliefs to technical perfection in the Baptistery Gates, Florence; and his contemporary, *Donatello*, showed himself a master of vigorous movement, not without a certain coarseness. About the same time *Luca della Robbia* allowed himself to be diverted from his work in marble, in which he had few equals, to more facile work in glazed terra-cotta, in which his nephew, *Andrea*, perhaps surpassed him. A school of delicate sculptors arose at Fiesole, one member of which, *Mino* (1431-1484), produced the most attractive and sympathetic work which has ever been wrought in marble; and somewhat later *Andrea Ferrucci* (1465-1526) of the same town, and *Benedetto da Maiano* (1442-1497) and *Benedetto da Rovezzano* (1474-1552), inhabitants of adjacent villages, were his worthy successors, though

showing a certain tendency to mechanical monotony. *Benvenuto Cellini* (1500-1571) was the author of several noble statues, and of a great deal of minor work in gold, which does not lift him above the level of decorative artists. The great *Michelangelo* (1475-1564) surpassed all other Italian sculptors in force and passion, though it may not be presumptuous to regret that his energy is not always mingled with beauty. Succeeding sculptors were misled into trying to copy his vigour, but only attained to exaggeration and affectation. It may almost be said that sculpture flourished and died in Michelangelo.

C.—PAINTING.

Until the 13th cent. the demand of Italy for devotional pictures had been mainly supplied from Constantinople with works which combined stiff formality with some degree of technical dexterity. Almost the only Italian painters whose names are preserved are Giunta of Pisa and Margaritone of Arezzo.

The art was revived almost simultaneously by *Cimabue* in Florence (1240-1300 ?), and by *Duccio di Buoninsegna* at Siena (1258 ?-1313 ?). These painters can only be treated with justice if compared (as they can be in the Belle Arti at Florence and Siena) with their predecessors. The difference is that between a sleeping man and a man who is beginning to awake. Of the two, Cimabue excels in colour and in solemnity, Duccio in vivacity.

Cimabue's greatest work was the discovery, in a shepherd lad, drawing his sheep on a slab of stone, of the great artist *Giotto* (1266-1336). In him art sprang into sudden and full consciousness. With a singular power of seeing, and depicting what he saw, he combined a serious yet mystical temper, which was no doubt nourished by his friendship with Dante. His greatest works in the district with which we are concerned are in S. Croce, Florence, and S. Francesco, Assisi.

He formed a school of painters in

Florence, which intermingled with a similar school at Siena: the general difference between these schools being that in Florence intelligence predominated, and in Siena sentiment. To these schools belonged *Taddeo* and *Agnolo Gaddi*, *Simone Martini*, *Orcagna*, and the grand Siennese *Ambrogio Lorenzetti* (d. 1348).

Giovanni da Fiesole, called *Fra Angelico*, was born in 1387, and died in 1455. Of his artistic education we know nothing. We might almost say that as Giotto needed no master to open his eyes to see men and women and the scenes of earth, so Fra Angelico needed no help to see saints and the things of heaven. He saw, and recorded. His greatest pictures (the frescoes in S. Marco, Florence) are like revelations. His pupil was *Benozzo Gozzoli*, who surpassed him in colour and in composition, but fell far behind him in intensity.

Contemporary with these painters were *Masolino da Panicale* (1383-1440 ?) and his pupil *Tommaso da S. Giovanni*, called *Masaccio* (1401-1428 ?). From them the art took a new beginning. More perfect in drawing than Giotto, and more accomplished in composition, they (and especially Masaccio) were far inferior to him in the simple art of depicting a sacred figure and telling a sacred story. We may regard them as the forerunners of those who practise "art for art's sake."

Masaccio, or his works in the Carmine, Florence, may have educated *Filippo Lippi* (1412-1469). The character of his life is told elsewhere. Here it will be enough to say that his pictures combine in an unusual degree fidelity to nature with a cheerful, almost boyish, religious belief. He may not pray while he paints, but at least he believes. His son, *Filippino Lippi* (1457-1504), was an inferior, but often charming, follower of his father, but strongly influenced by his father's pupil, *Sandro Botticelli*.

Botticelli, whose real name was *Alessandro Filipepe*, was born in 1447, and died in 1510. He brought great skill and patience to the aid of the temper of a mystical poet. He paints the

outward reverently, because it is the visible sign of the inward. Christian history, pagan myths, allegories, were all congenial to him, because they were all significant of hidden truths. It may be doubted whether he can ever be widely appreciated (though fashion at the present day praises him), but to those who love him he will appear the most consummate of all painters.

So far we have almost confined ourselves to Florence. At Siena the early promise was not fulfilled; though a few charming painters were produced, such as *Taddeo Bartolo* (1363-1422) and *Matteo* (1435?-1495).

Meanwhile a new school of painting was being formed in Umbria. There had, indeed, been painters there since the days of *Oderisi*, a contemporary of Dante; and a charming, though rather weak artist, *Ottaviano Nelli* (d. 1444), had worked at Gubbio early in the 15th cent., and *Gentile da Fabriano* (1365?-1427) had come under Florentine and Venetian influences. A more important name is that of *Pier Antonio Mezastris* of Foligno, who, though influenced by the Sienese school of *Taddeo Bartolo*, was far superior to his master. But the first great Umbrian painter was *Pietro della Francesca* (1415?-1492), whose excellent work hardly equals the honour he deserves as the master of *Luca Signorelli* of Cortona (1441-1523), the most fiery and energetic of painters, by whom a profound knowledge of anatomy was used not to display his cleverness, but to set forth scenes of terrible passion. No other painter, except perhaps Michelangelo at his best, has shown such "daemonic" power.

A contemporary painter, *Benedetto Bonfigli* of Perugia (d. 1497?), was of a gentler type. Like Masaccio, he had an excellent power of depicting a surging crowd. Together with him may be mentioned, as leaders of the art in Umbria, the emotional *Niccolò da Foligno* (1430?-1500?), and the graceful *Florenzo di Lorenzo*.

We have reached the end of the 15th cent. We have now to consider

two painters who, although possessed of great talents, did much to bring about the decadence of their art.

The first is *Gianantonio Bazzi*, known as *Il Sodoma*. He was born near Vercelli, in Lombardy, in 1477, but spent most of his life at Siena. Few painters ever had a more delicate sense of beauty; but an essentially coarse mind is veiled under sentimental religiosity. If he had had less talent he would have had less influence for evil over his successors. He died in 1549.

The other is *Pietro Vannucci*, called *Il Perugino* (1446-1523). He studied under *Florenzo di Lorenzo* and *Pietro della Francesca*. No painter ever excelled him in grace, in perfect colour, in exquisite landscapes. But in intensity—in what may be called conviction—he failed more and more, and in his later days he was little more than a manufacturer of pictures, and the very influential master of a large school. The tendency of that school was to exalt beauty above truth and sincerity. It is impossible not to admire his best work; and yet impossible to ignore the generally lowering tone of it.

The greatest of his pupils was the painter who probably excelled all others in faculty—*Raffaello Santi*, called *Raphael* (1483-1520). When he is inspired he is superb in his grandeur; but too often he only excels in prettiness: in either case he stands alone in the exquisite colour and delicacy of his work. He fell upon evil times, when the corrupt courts of Rome and Florence were the purchasers of his pictures. We are tempted to wonder how magnificent his work would have been had he been reared half a century earlier among the grave and reflective Florentines.

But the artistic temper of Florence was no longer what it had been. We may take as a sample of it *Andrea d'Agnolo*, called *del Sarto*, reputed to be the "faultless painter," perfect in drawing, airy in colour, but destitute of high and noble ideals.

We have passed over one of the greatest of painters, *Leonardo da Vinci*

(1452-1519); for few of his best works are to be found in our district.

One titanic puritan remains to be noticed—*Michelangelo Buonarroti* (1475-1564). A sculptor by choice, he took up the brush at the bidding of Pope Julius II., and surpassed all painters in his own line in the unique Sistine Chapel in the Vatican. As none of his great paintings are in Central Italy, we may claim to be excused the arduous task of criticizing them.

After the beginning of the 16th cent. the decadence of art in Central Italy proceeded rapidly. Here and there, indeed, a later painter awakes memories of earlier days; and especially in portraiture, where the artist is forced to study nature, good work continued to be done. But for the

most part, the pictures after that date in our district are attitudinized figures of saints in violent, not forceful, action, muscles exaggerated, and nude figures introduced merely to show the painter's knowledge of anatomy.

The sphere of the artist is essentially that of the prophet—to see what others cannot see, and to reveal it to them, provided they will accept the revelation. He speaks to a general audience, not to his fellows. As soon as a painter paints for other painters, that they may admire his technical skill; as soon as his spectators know enough of *technique* to seek and admire it rather than deeper meanings;—so soon is art on its way to perish. It has done its work: why should there be prophets when there is no one to listen to them?

LIST OF THE CHIEF ARTISTS (ITALIAN AND FOREIGN)

Whose works are noticed in this *Handbook*; together with references to some of their most important works.

Abbreviations : P. = painter, Ar. = architect, Sc. = sculptor, Fl. = Florentine, Si. = Sienese, Pi. = Pisan, Um. = Umbrian, Ven. = Venetian, Lom. = Lombard, Fer. = Ferrarese, Bol. = Bolognese, Germ. = German, Flem. = Flemish, Inf. = influenced by.

The artists are arranged under their popular names, the proper names being given in brackets.

Albertinelli, Mariotto : P. Fl. (1474-1515). Inf. Cos. Rosselli, L. da Vinci, and L. di Credi. Florence, *Belle Arti*, *Uffizi*.

Allori, Cristofano : P. Fl. (1577-1621).

Andrea del Sarto (And. d' Agnolo) : P. Fl. (1486-1551). Inf. Piero di Cosimo and L. da Vinci. Florence, *Pitti*, *Uffizi*, *Scalzo*, *Annunziata*.

Angelico, Fra (Giovanni da Fiesole) : P. Fl. (1387-1455). Florence, *S. Marco*, *Belle Arti*, *Uffizi*; Cortona; Orvieto, *Duomo*.

Antonello da Messina : P. Ven. (1447-1493). Introduces oil-painting into Italy.

Arnolfo di Cambio : Ar. Fl. (1232-1311). Florence, *Duomo*, *Pal. Vecchio*.

Aspertini, Amico : P. Bol. (1475-1552?). Inf. Francia. Lucca, *S. Frediano*, *Gallery*.

Bacchiacca (Francesco Ubertini) : P. Um. (1494-1557). Inf. Perugino. Florence, *Uffizi*.

Bandinelli, Baccio : Sc. Fl. (1493-1560).

Bartolommeo, Fra (Baccio della Porta) : P. Fl. (1475-1517). Inf. Cos. Rosselli, L. da Vinci, Albertinelli. Florence, *Belle Arti*, *Uffizi*, *S. Marco*; Lucca, *Gallery*.

Beccafumi, Domenico : P. Si. (1486-1551). Siena, *Duomo*, *Belle Arti*.

Bellini, Giovanni : P. Ven. (1428-1516). Florence, *Uffizi*.

Benedetto da Maiano : Sc. Fl. (1442-1497). Florence, *Bargello*.

Benedetto da Rovezzano : Sc. Fl. (1474-1552). Florence, *Bargello*.

Boccati, Giovanni : P. Um. (late 15th cent.). Perugia, *Gallery*.

Bonfigli, Benedetto : P. Um. (1425-1496). Perugia, *Gallery*.

Botticelli, Sandro (Filipepe) : P. Fl. (1447-1510). Inf. Fra Lippo Lippi. Florence, *Uffizi*, *Pitti*, *Belle Arti*.

Bramante, Donato : Ar. Fl. (1444-1514). Loreto, *S. Casa*.

Bronzino (Angelo di Cosimo) : P. Fl. (1502-1572).

Brunelleschi, Filippo : Ar. Fl. (1379-1446). Florence, *Duomo*, *S. Lorenzo*.

Carpaccio, Vittore : P. Ven. (painted 1490-1522). Florence, *Uffizi*.

Cellini, Benvenuto : Sc. Fl. (1500-1572). Florence, *Loggia dei Lanzi*, *Bargello*.

Cigoli, Ludovico Cardi da : P. Fl. (1559-1613). Florence, *Uffizi*, *Pitti*.

Cima, Giovanni Battista, da Conegliano : P. Ven. (d. 1517). Inf. Giovanni Bellini. Florence, *Uffizi*.

Cimabue (Cenni or Giovanni di Pepe) : P. Fl. (1240?-1302?). Florence, *Belle Arti*, *S. M. Novella*; Assisi, *S. Francesco*.

Civitali, Matteo : Sc. Lucca (1435-1501). Lucca, *Duomo*.

Correggio (Antonio Allegri) : P. Modena (1494-1534). Florence, *Uffizi*.

Costà, Lorenzo : P. Bol. Fer. (1460-1535). Inf. Francia. Florence, *Pitti*.

Cranach, Lucas : P. Germ. (1472-1553). Florence, *Uffizi*.

Crivelli, Carlo : P. Ven. (1430-1494?). Ascoli; Cupra Marittima.

Daddi, Bernardo : P. Fl. (d. 1350). Inf. Giotto. Pisa, *Campo Santo*.

Daniele da Volterra (Riccinelli) : P. Fl. (1509-1566). Inf. Michelangelo, Sodoma.

Desiderio dā Settignano : Sc. Fl. (1428-1484). Florence, *Bargello, S. Croce*.

Dolci, Carlo : P. Fl. (1616-1686). Florence, *Pitti*.

Domenico di Bartolo : P. Si. (1400-1449). Siena, *Spedale S. M. d. Scala*.

Domenico Veneziano : P. Fl. (d. 1461).

Donatello (Donato di Niccolò di Bardi) : Sc. Fl. (1386-1466). Florence, *Bargello, Opera del Duomo, S. Lorenzo*; Prato, *Duomo*.

Duccio, Agostino : Sc. Fl. (1418-1481). Florence, *Bargello*; Perugia, *S. Bernardino*.

Duccio di Buoninsegna : P. Si. (1258-1330?). Siena, *Belle Arti*.

Dürer, Albrecht : P. Germ. (1471-1528). Florence, *Uffizi, Pitti*.

Empoli, Jacopo Chimenti da : P. Fl. (1554-1640). Florence, *Uffizi*.

Eyck, Ian van : P. Flem. (1390-1440). Florence, *Uffizi*.

Ferrucci, Andrea : Sc. Fl. (1465-1526). Florence, *Bargello*.

Fiorenzo di Lorenzo : P. Um. (1445?-1522). Inf. Ben. Gozzoli. Perugia, *Gallery*.

Francia (Francesco Raibolini) : P. Bol. (1450-1517). Inf. Lor. Costa. Florence, *Uffizi*; Lucca, *S. Frediano*.

Franciabigio (Francesco Bigi) : P. Fl. (1482-1524). Inf. Albertinelli, Andrea del Sarto, Dürer. Florence, *Uffizi, Scalzo*.

Fungai, Bernardino : P. Si. (1460-1516).

Gaddi, Agnolo : P. Fl. (d. 1396). Inf. Giovanni da Milano. Florence, *S. Croce*; Prato, *Duomo*.

Gaddi, Taddeo : P. Fl. (1300-1366?) Inf. Giotto. Florence, *S. Croce*.

Gentile da Fabriano (Massi) : P. Um. (1360?-1427). Inf. Jacopo Bellini. Florence, *Belle Arti*.

Ghiberti, Lorenzo : Sc., Ar. Fl. (1378-1455). Florence, *Baptistery*.

Ghirlandaio, Domenico (Bigordi) : P. Fl. (1449-1494). Inf. Cosimo Rosselli. Florence, *Belle Arti, S. M. Novella, S. Trinità, Innocenti*; S. Gimignano, *Collegiata*.

Ghirlandaio, Ridolfo (Bigordi) : P. Fl. (1483-1561). Inf. Dom. Ghirlandaio, Granacci, Leonardo da Vinci. Florence, *Uffizi, La Quiete, Pitti*.

Giorgione (Giorgio Barbarelli) : P. Ven. (1477-1510). Florence, *Uffizi, Pitti*?

Giotto di Bondone : P., Ar., Sc. Fl. (1266-1336). Inf. Cimabue. Florence, *Campanile, S. Croce*; Assisi, *S. Francesco*.

Giovanni da Bologna : Sc. Fl. (1524-1608). Florence, *Bargello, Loggia dei Lanzi*.

Giovanni da Milano : P. Fl. (14th cent.). Inf. Giotto and Taddeo Gaddi. Florence, *S. Croce*.

Giulio Romano (Pippi) : P. (1492?-1546). Inf. Raphael. Florence, *Uffizi, Pitti*.

Giunta da Pisa : P. (1202-1258).

Goes, Van der : P. Flem. (d. 1479). Inf. Van Eyck. Florence, *S. M. Nuova*.

Gozzoli, Benozzo : P. Fl. (1420-1498). Inf. Ghiberti, Fra Angelico. Florence, *Pal. Riccardi*; Pisa, *Campo Santo*; Orvieto, *Duomo*; S. Gimignano, *Collegiata, S. Agostino*; Montefalco, *Gallery, S. Fortunato*.

Granacci, Francesco : P. Fl. (1477-1543). Inf. Dom. Ghirlandaio. Florence, *Pitti, Uffizi, Belle Arti*.

Holbein, Hans, the younger : P. Germ. (1497-1543). Florence, *Uffizi*.

Leonardo da Vinci : P., Ar. Fl. (1452-1519). Inf. Verocchio. Florence, *Uffizi, Belle Arti*?

Lippi, Fra Filippo (Lippo) : P. Fl. (1402?-1469). Inf. Masaccio. Florence, *Belle Arti, Uffizi*; Prato, *Duomo*; Spoleto, *Duomo*.

Lippi, Filippino : P. Fl. (1457-1504). Inf. Fra Lippo and Botticelli. Florence, *Badia, Uffizi, Carmine*.

Lorenzetti, Ambrogio : P. Si. (d.

1348). Siena, *Pal. Pubblico*; Florence, *Uffizi*.

Lorenzetti, Pietro: P. Si. (d. 1348). Florence, *Uffizi*; Assisi, *S. Francesco*; Pisa, *Campo Santo*.

Lorenzo di Credi (Barducci): P. Fl. (1459-1537). Inf. Verocchio. Florence, *Uffizi*, *Belle Arti*.

Lorenzo Monaco: P. Fl. (1370?-1425). Inf. Agnolo Gaddi. Florence, *Uffizi*; Empoli, *Duomo*.

Lorenzo da S. Severino: P. Um. (b. 1374). Urbino, *S. Gior. Battista*.

Lorenzo da Viterbo: P. Fl. (15th cent.). Inf. Ben. Gozzoli. Viterbo, *S. M. della Verità*.

Lotto, Lorenzo: P. Ven. (1476?-1556). Inf. Giov. Bellini, Giorgione. Florence, *Pitti*; Ancona; Jesi.

Luini, Bernardino: P. Lom. (1475?-1533?). Inf. Amb. Borgognone. Florence, *Uffizi*.

Manni, Giannicola: P. Um. (16th cent.). Inf. Perugino. Perugia, *Sala del Cambio*.

Mantegna, Andrea: P. Padua (1431-1506). Florence, *Uffizi*.

Marrina (Lorenzo di Mariano): Se. Si. (1476-1534). Siena, *Fonte Giusto*, *S. Martino*.

Martini, Simone: P. Si. (1285?-1344). Inf. Duccio. Siena, *Pal. Pubblico*; Assisi, *S. Francesco*.

Masaccio (Tommaso da S. Giovanni): P. Fl. (1401-1428?). Inf. Masolino. Florence, *Carmine*.

Masolino (Tommaso di Cristoforo Fini, da Panicale): P. Fl. (1383-1440?). Inf. Starnina, Ghiberti. Florence, *Carmine*.

Matteo da Gualdo: P. Um. (15th cent.). Assisi, *Pellegrini*.

Matteo da Siena (di Giovanni Bartoli): P. Si. (1435?-1495). Siena, *Madonna della Neve*.

Melanzio, Francesco: P. Um. (15th cent.). Montefaleo.

Melozzo da Forlì: P., Ar. Um. (1438-1494). Inf. Pietro della Francesca. Loreto, *S. Casa*.

Memmi, Lippo: P. Si. (d. 1357?). S. Gimignano, *Pal. del Podestà*; Orvieto, *Duomo*.

Mezastri (Pietro Antonio da Foligno): P. Um. (15th cent.). Inf. Ben. Gozzoli. Assisi, *Pellegrini*.

Michelangelo Buonarroti: Ar., Sc., P. Fl. (1475-1564). Florence, *Belle Arti*, *Sagrestia Nuova*, *Bargello*.

Michelozzo Michelozzi: Ar., Sc. Fl. (1396-1472). Florence, *Bargello*; Fiesole, *Badia*.

Mino da Fiesole: Sc. Fl. (1431-1481). Florence, *Bargello*; Fiesole, *Duomo*.

Nelli, Ottaviano: P. Um. (d. 1440?). Gubbio, *S. M. Nuova*; Foligno, *Pal. Trinci*.

Niccolò da Foligno: P. Um. (1430?-1500?). Inf. Ben. Gozzoli. Perugia, *Gallery*.

Oderisi da Gubbio: P. Um. (d. 1299).

Oragna (Andrea Cione): Ar., Sc., P. Fl. (1308?-1386). Inf. Giotto. Florence, *Or S. Michele*, *S. M. Novella*.

Pacchia, Girolamo del: P. Si. (1477-1535?). Siena, *Belle Arti*, *S. Bernardino*.

Pacchiarotto, Giacomo: P. Si. (1474-1540?). Siena, *Belle Arti*.

Paolo Uccello (di Dono): P. Fl. (1397-1475). Florence, *S. M. Novella*, *Duomo*.

Paolo Veronese (Cagliari): P. Ven. (1528-1588). Florence, *Uffizi*.

Perugino (Pietro Vannucci): P. Um. (1446-1523). Inf. Pietro della Francesca. Florence, *Pitti*, *Belle Arti*, *S. M. Madd. dei Pazzi*; Perugia, *Gallery*, *Sala del Cambio*.

Peruzzi, Baldassarre: Ar. Si. (1481-1537).

Pesellino, Francesco (Pesello): P. Fl. (1422?-1457). Inf. Fra Lippo Lippi. Florence, *Belle Arti*.

Piero di Cosimo: P. Fl. (1462-1521). Inf. Cosimo Rosselli. Florence, *Uffizi*, *Innocenti*.

Pietro della Francesca (dei Franceschi): P. Um. (1415?-1492). Inf. Paolo Uccelli. Florence, *Uffizi*; Arezzo, *S. Francesco*; Borgo S. Sepolcro, *Gallery*.

Pinturicchio (Bernardo di Betto): P. Um. (1454-1513). Inf. Fiorenzo di Lorenzo, Perugino. Perugia, *Gallery*; Siena, *Duomo*; Spello, *Collegiata*.

Pisano, Andrea: Sc. Pi. (d. after 1349). Florence, *Baptistery*.

Pisano, Giovanni: Ar., Sc. Pi. (d. 1320). Pisa, *Duomo*, *Museo*; Pistoia, *S. Andrea*.

Pisano, Niccolò: Ar., Sc. Pi. (d.1278). Pisa, *Baptistery*; Siena, *Duomo*.

Pollaiuolo, Antonio: P. Fl. (1429-1498). Florence, *Uffizi*.

Pollaiuolo, Pietro: P. Fl. (1443?-1495?). Florence, *Uffizi*; S. Gimignano, *Collegiata*.

Quercia, Giacomo della: Sc. Si. (1374-1438). Siena, *S. Giovanni*.

Raffaellino del Garbo: P. Fl. (1466-1524). Inf. Filippino Lippi. Florence, *Belle Arti*, *S. Spirito*.

Raphael (Raffaello Santi): P. Um. (1483-1520). Inf. Timoteo Viti, Perugino. Florence, *Uffizi*, *Pitti*.

Robbia, Andrea della: Sc. Fl. (1435-1525). Florence, *Innocenti*, *Bargello*; Arezzo, *S. M. in Gradi*; Siena, *Osservanza*.

Robbia, Giovanni della: Sc. Fl. (1469-1527). Florence, *S. Croce*, *La Querce*; Bolsena, *S. Cristina*.

Robbia, Luca della: Sc. Fl. (1400-1482). Florence, *Duomo*, *Campanile*, *Opera del Duomo*, *S. Trinità*.

Rosselli, Cosimo: P. Fl. (1439-1507). Florence, *S. Ambrogio*.

Rossellino, Antonio: Sc. Fl. (1427-1479). Florence, *Bargello*.

Rubens, Peter Paul: P. Fl. (1577-1640). Florence, *Uffizi*.

Sano di Pietro: P. Si. (1406-1481).

Santi, Giovanni: P. Um. (1435?-1494). Inf. Melozzo da Forlì, Pietro della Francesca. Urbino, *Cagli*.

Santo di Tito: P. Fl. (1538-1603). Florence, *Uffizi*.

Sebastiano del Piombo (Luciani):

P. Ven. (1485-1547). Inf. Giovanni Bellini, Giorgione. Florence, *Uffizi*.

Signorelli, Luca: P. Fl. (1441-1523). Inf. Pietro della Francesca. Orvieto, *Duomo*; Cortona, *Duomo*, *S. Domenico*, *S. Niccolò*; Borgo S. Sepolcro, *Gallery*; Città di Castello, *Gallery*.

Sodoma (Giovanni Antonio Bazzi): P. Si. (1477-1549). Inf. Leonardo da Vinci. Siena, *S. Domenico*, *Belle Arti*; Florence, *Uffizi*.

Sogliani, Giovanni Antonio: P. Fl. (1492-1544). Inf. Lor. di Credi, Fra Bartolommeo. Florence, *S. Marco*.

Spagna, Lo (Giovanni di Pietro): P. Um. (early in the 16th cent.). Inf. Perugino, Raphael. Assisi, *S. Francesco*, *Angeli*; Spoleto, *Duomo*, *Gallery*.

Spinello, Aretino: P. Fl. (1333?-1410). Inf. Giotto. Florence, *S. Miniato*.

Stagi, Stagio: Sc. Pi. (b. 1504). Pietra Santa, *S. Martino*; Pisa, *Duomo*.

Sustermans, Justus: P. Flem. (1597-1681). Florence, *Uffizi*, *Pitti*.

Taddeo di Bartolo: P. Si. (1363-1422). Siena, *Pal. Pubblico*.

Tintoret (Jacopo Robusti): P. Ven. (1518-1594). Florence, *Uffizi*, *Pitti*.

Titian (Tiziano Vecelli): P. Ven. (1477-1576). Inf. Giovanni Bellini, Giorgione. Florence, *Uffizi*, *Pitti*.

Vasari, Giorgio: Ar., P. Fl. (1512-1574).

Verocchio, Andrea: Sc., P. Fl. (1435-1488). Florence, *Belle Arti*, *Bargello*; Pistoia, *Duomo*.

CHRONOLOGICAL TABLE OF THE

(The 4th column contains the names of architects and

(For abbreviations, see

FLORENCE.

SIENA.

Cimabue (1240?-1302?)

Giotto (1266-1336)

Taddeo Gaddi (1300-1366?)

Giovanni da Milano

Andrea Orcagna (1308-1386)

Spinello Aretino (1333-1410)

Lorenzo Monaco (1370-1425)

Masolino (1383-1440)

Fra Angelico (1387-1455)

Domenico Veneziano (d. 1461)

Paolo Uccello (1397-1475)

Masaccio (1401-1428)

Filippo Lippi (1412?-1469)

Benozzo Gozzoli (1420-1498)

Pesellino (1422-1457)

Antonio Pollaiuolo (1429-1498)

Pietro Pollaiuolo (d. 1498)

Andrea Verocchio (1435-1488)

Cosimo Rosselli (1439-1507)

Luca Signorelli (1441-1523)

Guido (d. 1290)

Duccio di Buoninsegna (1258?-1330?)

Simone Martini (1283-1344)

Lippo Memmi (d. 1356)

Pietro Lorenzetti (d. 1348)

Ambrogio Lorenzetti (d. 1348)

Taddeo di Bartolo (1363-1422)

Domenico Bartoli (1400-1449?)

Sano di Pietro (1406-1481)

Lorenzo di Pietro (1412-1480)

Matteo da Siena (1435-1495)

Francesco di Giorgio (1439-1506)

CHIEF PAINTERS OF CENTRAL ITALY.

sculptors, and some painters not belonging to Central Italy.)

List of Artists, *ante*.)

UMBRIA.

Oderisi of Gubbio (d. 1299?)

ARCHITECTS, SCULPTORS, ETC.

Niccolò Pisano, Ar., Sc. (d. 1278)
Arnolfo di Cambio, Ar. (1232-1311)
Giovanni Pisano, Ar., Sc. (1240-1320)

Andrea Pisano, Ar., Sc. (1273?-1349?)

Gentile da Fabriano (1360?-1427)

Lorenzo da S. Severino (1374-1403)

Giacomo della Quercia, Ar., Sc. Si. (1374-1438) [1446]
Filippo Brunelleschi, Ar. Fl. (1377-
Lor. Ghiberti, Sc. Fl. (1378-1455)

Donatello, Sc. Fl. (1386-1466)

Jan van Eyck, P. Flem. (1390-1440)
Michelozzo, Ar. Fl. (1391-1472)

Luca della Robbia, Sc. Fl. (1400-1482)
Jacopo Bellini, P. Ven. (1400-1464)

Pietro della Francesca (1416-1492)

Cosimo Tura, P. Fer. (1420-1495)

Benedetto Bonfigli (1425-1496)

Giovanni Bellini, P. Ven. (1428-1516)
Desiderio da Settignano, Sc. Fl. (1428-1464)

Niccolò da Foligno (1430?-1500?)
Matteo da Gualdo (about 1460)
Giovanni Boccati (late 15th cent.)
Mezastris (about 1480)

Crivelli, P. Ven. (1430-1494?) [1506]
Andrea Mantegna, P. Vicenza (1431-
Mino da Fiesole, Sc. Fl. (1431-1484)
Andrea della Robbia, Sc. Fl. (1435-1525)
Bramante, Ar. Fl. (1436-1514)

Melozzo da Forlì (1438-1494)

Benedetto da Maiano, Sc. Fl. (1442-1497)

FLORENCE.

SIENA.

Botticelli (1447-1510)
Domenico Ghirlandaio (1449-1494)

Neroccio di Landi (1447-1500)

Leonardo da Vinci (1452-1519)

Filippino Lippi (1457-1504)
Lorenzo di Credi (1459-1537)

Bernardino Fungai (1460-1516)

Piero di Cosimo (1462-1521)

Albertinelli (1474-1515)
Michelangelo (1475-1564)
Fra Bartolommeo (1475-1564)

Pacchiarotto (1474-1540)

Francesco Granacci (1477-1543)

Pacchia (1477-1535?)
Sodoma (1477-1549)
Baldassarre Peruzzi (1481-1537)

Franciabigio (1482-1524)
Ridolfo Ghirlandaio (1483-1561)

Andrea del Sarto (1486-1531)

Beccafumi (1486-1551)

Bacchiacca (1494-1541)
Pontorno (1494-1557)

Bronzino (1502-1572)

Daniele da Volterra (1509?-1566)

Giorgio Vasari (1512-1574)

Santi di Tito (1538-1603)
Cigoli (1559-1613)
Cristofano Allori (1577-1621)

Carlo Dolci (1616-1686)

UMBRIA.

ARCHITECTS, SCULPTORS, ETC.

Fiorenzo di Lorenzo (1445 ?–1522)
 Lorenzo da Viterbo (1446 ?–1470)
 Perugino (1446–1523)

Ant. da Messina, P. Ven. (1447 ?–1493 ?)

Francesco Francia, P. Bol. (1450–1517)

Pinturicchio (1454–1513)

Quintin Matsys, P. Flem. (1460 ?–1530)
 Lor. Costa, P. Fer. (1460–1535)
 Van der Goes, P. Flem. (d. 1479)
 Timoteo Viti, P. Bol. (1467–1523)
 Giovanni della Robbia, Sc. Fl. (1469–1527)

Dürer : P. Germ. (1471–1528)
 Lucas Cranach, P. Germ. (1472–1553)
 Ben. da Rovezzano, Sc. Fl. (1474–1552)
 Amico Aspertini, P. Bol. (1475–1552 ?)
 Bernardino Luini, P. Lomb. (b. 1475 ?)
 Vittore Carpaccio, P. Ven. (painted 1490–1522)

Cima da Conegliano, P. Ven. (d. 1517 ?)
 Lorenzo Lotto, P. Ven. (1476–1556)
 Marrina, Sc. Si. (1476–1534)
 Titian, P. Ven. (1477–1576)
 Giorgione, P. Ven. (1477–1510)

Raphael (1483–1520)

[1547]
 Sebastiano del Piombo, P. Ven. (1485–

Baccio Bandinelli, Sc. Fl. (1493–1560)
 Correggio, P. Modena (1494–1534)

Hans Holbein, P. Germ. (1497–1543 ?)

Benvenuto Cellini, Sc. Fl. (1500–1572)

Stagi, Sc. Fl. (b. 1504)

Giulio Romano (1498 ?–1546)

Tintoret, P. Ven. (1518–1594)
 Paolo Veronese, P. Ven. (1528–1588)

Lo Spagna (d. 1528 ?)

Rubens, P. Germ. (1577–1640)

Sustermans, P. Germ. (1597–1681)
 Rembrandt, P. Flem. (1606–1669)

Giannicola Manni (d. 1544)

Matteo Rosselli (1578–1650)



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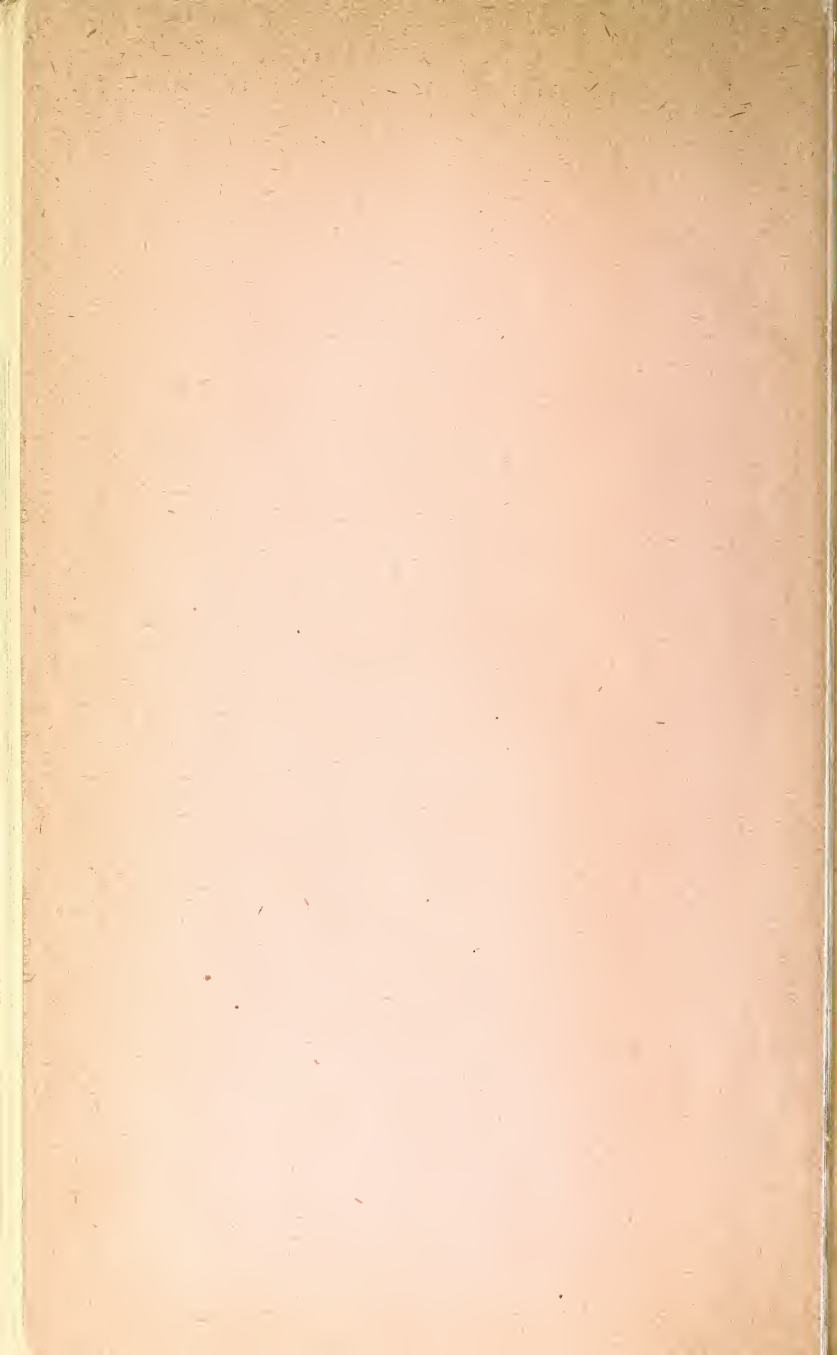
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ROUTES.

ROUTE 1.

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- 62 **Pistoia.**
- 72 **Prato.**
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6 trains daily, in 3-6 hrs.

By taking the afternoon express from Bologna, we are able to enjoy the fine scenery through which the line passes.

For Bologna, and the Rte. as far as Pracchia, see *Handbook for N. Italy*.

46 m. **Pracchia** Stat. (2025 ft.), the highest point of the line.

For the road from Pracchia to S. Marcello, Boscolungo, Bagni di Lucca, etc., see Rte. 2.

Beyond Pracchia the Apennines are pierced by a tunnel $1\frac{3}{4}$ m. long (6 min.), beyond which, at Corbezzoli, Pistoia is seen on the l., in the plain below.

62 m. **PISTOIA**, ☆, Junct. Stat. for Lucca and Pisa (Rte. 5). Buffet.

For hotels, see Index. Cab, 60 c. for a drive; 1 l. 1st $\frac{1}{2}$ -hr., 60 c. for each subsequent $\frac{1}{2}$ -hr.

It is easy to see Pistoia in about 4 hrs. (This can easily be done from Florence, by leaving early, and returning in the afternoon.) Time may be saved, and the pestering of guides avoided, by taking a boy from the stat.

Cent. It.

to show the way (50 c.). The principal buildings may be visited in the following order:—

*S. Domenico, *S. Giov. Evangelista, S. Maria dell' Umiltà, *Duomo, *Campanile, *Baptistery, Pal. del Comune, Pal. Pretorio, S. Salvatore, S. Francesco, *S. Andrea, *Spedale del Ceppo, Madonna delle Grazie, *S. Bartolommeo, S. Pier Maggiore, S. Paolo.

Some of the Churches are only open in the morning, and it is not always easy to find the sacristan.

Pistoia (14,000), a bishopric. The foundation of the city is ascribed to the Boian Gauls, before B.C. 191. Here Catiline was defeated and slain, B.C. 62. For many centuries the history of the town is unknown. It was bequeathed to the Pope by Countess Matilda, in 1077, but gained its liberty as a Republic. It joined the Tuscan league (1204) under Innocent III. against Emp. Philip II.; and after the death of Frederic II. it accepted Charles of Anjou, and fought on his side at Benevento, 1266. At Campaldino it helped the Florentine Guelfs against the Ghibellines of Arezzo (1289). The old feud assumed a fresh form when the Guelfic family of Cancellieri split into Bianchi (named after a certain Bianca) and Neri (so named out of opposition): the Neri remained Guelfs, the Bianchi allied themselves with the Ghibellines; and the latter party on the whole prevailed, and thus this city incurred the hatred of the Lucchesi and Florentines, by whom it was sacked in 1305. The Whites, exiled, put themselves under Ugucione della Faggiuola, and defeated the Blacks at Monte Catini in 1305. Their captain became

Rossellino in 1494. Under a recumbent figure of *Lazzeri* he is represented as teaching his pupils, one of them *Aeneas Silvius*, afterwards *Pius II.*

A narrow street opposite *S. Domenico* leads to the fine Church of **San Giovanni Evangelista*, called also, because it was outside the ancient wall, *S. Giov. fuor Civitas*: a Lombard building, with circular arches tier above tier. Some suppose that the architect was *Gruamons*, or *Gruamonte* (1166), who has inscribed his name in the architrave of the side door, upon which is a bas-relief of the Last Supper. The **pulpit* is of the close of the 13th cent. The sculptures are beautifully designed and carefully worked. They represent, besides a profusion of other decorations and imagery, six scriptural subjects in relief, from the Annunciation to the death of the Virgin. One of the finest is a Deposition from the Cross. On the N. wall of the choir is an ancona of the Virgin and Child, with SS. of the early 14th cent. There is a beautiful, but damaged, holy-water stoup by *Giov. Pisano*: it is supported by the theological virtues, and the bowl is surrounded by heads representing the cardinal virtues. The Church also contains a **Visitation*, by *Giov. (?) della Robbia*.

Leaving this Church we turn to l. down the *Via Cavour*, then 1st to rt. (*Via S. Martino*). The 1st turning l. is the *Via della Madonna*, in which is the church of *Santa Maria dell' Umilta*, a fine building, begun from the designs and under the direction of *Vitoni*, a pupil of *Bramante*, in 1509. It is an octagon, of the Corinthian order, with a noble **atrium*. The cupola is by *Vasari*.

Returning to the *Via S. Martino*, and crossing it, we follow the *V. degli Orafi*. On the rt. are several alleys leading into the picturesque *Mercato*, with a fountain. The street ends in the *Piazza del Duomo*, opposite to the *Duomo*.

The **Duomo* is supposed to stand on the site of a Temple of *Mars*. Inscriptions have been discovered with the names of *Antoninus Pius* and *Aurelius Severus*. A Church is supposed to have been built here about 402, and dedicated to *S. Martin* of *Tours*, on whose day *Stilicho* gained his victory over *Radaugasis* and the *Goths*. After 590 the Church was dedicated to *S. Zeno* of *Verona*, who was thought to have rescued the town from floods by breaking through the rocky barrier of the *Gonfolina*. It is still dedicated to him.

The present Church is the work of *Niccolò Pisano*, in the 13th cent.

The interior was modernized in wretched taste in 1839. Massive columns with Corinthian capitals, and here and there a moulding or doorway which has escaped, bear the stamp of the 11th cent., or perhaps of an earlier age. The tribune was erected in 1599. The whole of the roof is of 1657.

The façade is composed of 3 tiers of small columns. A statue of *S. Zeno* is by *Vaccà*; one of *S. James* is by *Scarpellino*, 1336. Over the principal door is a good relief in terracotta of the Virgin and Child, surrounded by angels, fruit, and flowers, by *Andrea della Robbia*, with coffered vaulting in the same style above it. There are some damaged frescoes.

On the rt. of the W. door is the interesting **monument* of *Cino da Pistoia* (d. 1336), a professor of law and a poet, praised for his Italian style by *Dante* (*De Vulg. El.* i. 13), and mourned in a sonnet by *Petrarch*. He is represented in relief as lecturing to nine students at their desks. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, celebrated by *Cino* in his poetry. The student who is reading at the table is said to be *Baldus*, the learned commentator on civil law; another, idle, is intended for *Petrarch*: both are said to have been *Cino's* pupils. Above is an elegant Gothic canopy, supported by twisted pillars, beneath which is *Cino* again lecturing, represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman

matron; and is probably an allegorical type of the Roman law.

Set in the W. wall is a Baptismal *Font by *Andrea Ferrucci da Fiesole*, covered with sculptures in the finest Cinque-cento style.

At the W. end of the N. aisle is the sarcophagus, by *Verocchio*, of Card. Fortiguerra, the founder of a Library and a College. It is embedded in a mass of tawdry decoration by *Lorenzetto*.

At the E. end of the N. aisle is the Cappella del Sacramento. Outside it is an ancient freseo of the Madonna, covered with glass, removed from the exterior of the Church. Under the Altar of the Chapel is the recumbent figure of S. Felix, a priest of Pistoia. The Chapel contains a *Virgin and Child, with SS. John Baptist and Zeno, by *Lor. di Credi*. A slab on the floor, and a bust above it by *Rossellino*, commemorate Bishop Donato de' Medici (d. 1474).

Under the High Altar is a small crypt, supported by 6 columns.

At the E. end of the S. aisle is the Chapel of S. James the Great. It contains the magnificent *frontal, wings, and reredos of silver and enamel. (Fee for uncovering, 50 c.) It was removed from the High Altar in 1786. Its execution occupied the years between 1314 and 1466. The central part of the frontal is by *Andrea di Puccio di Ogniben* (1316), as is recorded in an inscription on the base. It contains 15 histories from the New Testament, with 6 statuettes of prophets, and a number of small enamel pictures of saints. The work bears evident signs of the influence of Niccolò Pisano.

The l. wing (by *Pietro Orfeo*, of Florence, 1357) contains histories from the Old Testament, together with the Nativity, the Dedication and the Espousals of the B. Virgin. The *rt. wing (by *Leonardo di Ser Giovanni*, a pupil of Orcagna, 1371), represents the history of S. James, and the translation of his body to Compostella. The reredos contains a seated figure of our Lord; beneath Him, S. James; and, on either side, rows of saints and angels; by a succession of artists from

Andrea d' Ogniben to Filippo Brunelleschi. The reredos contains, in a wooden chest decorated with silver, the body of Bp. Alto, who constructed the Chapel. This splendid work surpasses the similar altars at Florence and Venice in artistic skill, if not in magnificence of material.

On Shrove Tuesday, 1292, an attempt was made by one Vanni Fucci to steal this treasure. Vanni della Nona was accused of the crime, and unjustly executed. (See Dante, *Inf.* xxiv. 121, ff.)

The noble *Campanile stands detached on the N. side of the Cathedral. For simple grandeur it would be hard to find its equal. It was originally a *donjon* tower, and connected with some of the old municipal buildings. It was then called the Torre del Podestà; and many armorial shields are yet seen upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of arches, filled up above the line of the capitals with black-and-white mosaie, and a lofty pyramidal spire.

Opposite to the W. door of the Duomo is the octagonal *Baptistery, supposed to have been built by *Andrea Pisano* about 1337. The exterior is in the Italian-Gothic style; it was completed some years later by *Cellino di Nese*, and has been completely restored. It is of black and white marble in alternate layers. Several sculptures of the Pisan school are over the doorways, including the Virgin and Child, S. John the Baptist, 4 small reliefs of subjects from the New Testament, one of which represents Christ before Pilate, etc. On the l. of the entrance is a very handsome pulpit, fronting the Piazza. The large square font in the centre is older than the present building, probably of 1256, and by *Bontadoso*. An inlaid pattern in the pavement shows the outline of an older octagonal font.

Close to the Campanile is the Palazzo del Comune, a fine specimen

of the Italian-Gothic (1294-1385). The brazen head on the façade, over which two keys are suspended, is supposed to be that of Filippo Tedici, who in 1322 betrayed Pistoia to Castuccio degli Antelminelli, the Lord of Lucca. Tedici was allowed to keep his head upon his shoulders, but after his death several of these memorials were put up on different public buildings as tokens of his ignominy. It is said that the keys are those of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. This palace is occupied by municipal offices. In the centre of the building is a court, with good pointed windows, partly blocked up; and on the stairs are various architectural fragments. The large hall on 1st floor (custode, 25 c.) contains some worthless frescoes, a finely carved row of seats, good ceiling, and two angels by *Verocchio*, in high relief, supporting a shield (1444).

On the N. side of the Piazza is a statue of Cardinal Fortiguerra, erected in 1863.

On the opposite side of the Piazza is the **Palazzo Pretorio**, formerly the residence of the Podestà. It existed from the early part of the 13th cent., although much of the present edifice dates from between 1367 and 1377; it is a good specimen of Italian Gothic applied to domestic purposes, and is curiously ornamented with ancient cressets and municipal arms. In the cortile, erected, according to the inscription, in 1377, is the judgment-seat, behind a huge stone table, from which sentences of the Court of the Podestà were pronounced. On the wall behind, and above the seats of the judges, are the following verses:—

"Hic locus odit, amat, punit, conservat,
honorat,
Nequitiam, leges, crimina, jura, probos."

The walls of the court are covered with painted armorial bearings of the different Mayors and Commissaries who governed Pistoia in the name of

the Florentines. They were restored in 1844.

On the N. side of the Piazza del Duomo, the Via Catilina leads to the Church of **S. Salvatore**, supposed to stand on the site of the oldest Church in Pistoia; but the present edifice was erected, as appears by an inscription on the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, and since partly altered. According to a very old tradition, Catiline was buried on this spot.

From the P. del Duomo we return to the Via S. Martino, turn to rt., and reach a wide Piazza, in which stands the Church of

San Francesco al Prato (1294-1340, front completed in 1717). There is a fine open timber roof. It contains numerous frescoes of the early 14th cent., all ruined, but some still interesting. The Sacristy, which is very similar to the Spanish Chapel in S. Maria Novella, Florence, also contains some old frescoes. A pretty cloister leads to the Chapter House, which contains some frescoes ascribed to *Puccio Capanna*, about 1320, and some interesting fragments of sculpture. This Church is now being restored.

From the rt. side of the P. S. Francesco the Via S. Andrea leads in a short distance to the Church of

***Sant' Andrea**, supposed to have been the original Cathedral. (If closed, ring at side door: fee.) The architrave of the principal portal, of curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte*, and his brother *Adeodato*, as appears from the inscription, "Fecit hoc opus Gruamons magister bon[us] et Adod frater ejus." An inscription under the architrave of the chief door gives the date 1196. On the façade are some rude but effective reliefs. The façade is a striking erection of striped marbles, with a gallery at the spring of the roof. On one of the columns is a black marble head, supposed to represent the traitor Tedici.

The interior is narrow and high. On the N. side is the famous *pulpit by *Giovanni Pisano*. It is evidently modelled on his father's pulpit in the Baptistery at Pisa, but shows a distinct artistic advance. It was erected between 1298 and 1301. It is hexagonal, and rests on 7 columns of red marble, of which the central is borne by 2 eagles and a winged lion, and others by a lion tearing a horse (strength of war), a crouching human figure (labour), and a lioness suckling her cubs (strength protecting the weak). The body of the pulpit is formed by 5 reliefs—the Nativity, the Wise Men's Offering, the Massacre of the Innocents (perhaps the artist's masterpiece), the Crucifixion, and the Last Judgment. At the angles are figures representing Revealed Religion—Aaron, with a censer and the book of the Law; David, treading on an asp; Jeremiah, lamenting the destruction of God's people; the symbols of the first three Gospels (perhaps S. John's eagle has been removed, having formed a book-desk); Isaiah and the prophets who spoke of our Lord's death; the Angels of the Apocalypse. Below these, 12 prophets; and, on the columns, the Sibyls. The entire number of figures is about 148.

The Via S. Andrea leads on to the **Spedale del Ceppo*, which derives its name from the sprouting of a dry stump of a tree, commemorated in its armorial bearings. The hospital is under the care of the Sisters of S. Giovanni di Dio. Over the loggia is a *frieze of coloured terra-cotta by *Giovanni della Robbia*, assisted by his brothers *Gerolamo* and *Luca the younger* (1525-1529). It represents the Temporal works of Mercy: clothing the naked, entertaining the stranger, nursing the sick, visiting the prisoners, burying the dead, feeding the hungry. A Pistoian artist added, about 1590, a 7th group—giving drink to the thirsty. The Bishop who is represented is Andrea Franchi. Under the frieze are medallions of Prudence, Faith, and Justice, with

the arms of the Hospital, the City, and the Medici; and the Annunciation, the Visitation, and the Assumption of the B. Virgin. The work has been carefully restored.

A few yards further is the Church of the *Madonna delle Grazie*, which serves as Chapel to the Hospital. (Ring at bell by door.) It contains in a Chapel a bed, in which a sick woman was healed in 1336 by the B. Virgin. The Church contains a fine Virgin with Saints by *Lor. di Credi*. In the Convent are a splendid altar-frontal of 1611, and a fine chasuble.

The street opposite the Hospital is Via Pacini. The 3rd turning l. leads to the Church of

San Bartolommeo in Pantano (i.e. in the marsh), in the Lombard style, with 5 rude Corinthian arches in front. *Rodolphinus*, the architect, has inscribed his name, with the date 1167, upon the façade. On the architrave over the principal doorway is sculptured our Lord sending forth the Apostles to convert mankind. The nave has a good open roof of timber; the aisles are vaulted. The quaint *pulpit is by *Guido da Como* (1250). It is supported by a crouching human figure, a lioness suckling her cub, and a lion fighting a dragon which bites his lip. It was converted from an organ-loft into a pulpit in 1599. The last column on S. has some curious Lombard carving.

We return to the Via Pacini and turn to l. The 3rd st. l. is Via S. Pietro, which leads to the Church of *San Pier Maggiore*.

In this Church used to be observed the curious ceremony of the symbolical wedding of a new bishop to the Benedictine abbess. It was abolished in 1575 by Gregory XIII. The convent now belongs to Franciscan nuns.

The Church was founded in 748, and rebuilt, in the style of the Pisani, in 1263. The curious architrave of the principal door, supposed to be by

Maestro Buono, represents Christ delivering the keys to S. Peter, with sundry Saints and Apostles. The interior has been modernised. In the l. transept is a fine Virgin and Child, with SS. Sebastian, Gregory, James, John Baptist, and others, by *Ridolfo Ghirlandaio*, much injured by time. In the rt. transept is a Virgin and Child, with SS. Peter, Paul, John Baptist, and Michael, with predella of 12 half-lengths, by *Gerino da Pistoia*.

A narrow street rt. of S. Pier leads to the Corso Vitt. Emanuele, in which, at the corner of Via Can Bianco (so called from the saving of one of the factions by the baying of a dog), stands the Church of

San Paolo, built in 1136. The façade of green serpentine and grey limestone, dates from 1241-1350. The exterior was well restored in 1850; but in 1895 the interior was gutted with fire, and it is now difficult to obtain admission. The great portal is supposed to have been designed by *Giovanni Pisano*; over it is a statue of S. Paul, bearing the inscription of Magr. Jacobeus, 1302 (*Jacopo di Matteo da Pistoia*), with an angel on each side. Below are four pointed arches, in each of which is a sarcophagus, charged with a cross between armorial shields, all of one pattern. The Campanile contains a bell brought from England in the time of Henry VIII.

Hence we pass along the Corso Vitt. Emanuele to the Via Atto Vanucci and the Rly. Stat.

Pistoia contains 2 Public Libraries.

Biblioteca Fabbrioniana, 96 Via Giuseppe Mazzini (open every morning, except festivals). It was founded by Card. Fabbroni in 1726, and contains some MSS. and printed volumes in handsome book-cases. It belongs to the Cathedral Chapter.

Biblioteca Fortiguerra, Piazza della Sapienza (open daily, 9-2, except in Sept. and Oct.). It was founded by a Canon Sozomen in the 15th cent., and greatly enriched and trans-

ferred to its present place by Card. Fortiguerra in 1553. It contains 500 MSS. and 28,000 printed books.

In Via Puccini is a noble orphanage founded by Nic. Puccini, and transferred (1853) from his Villa Scornino. It contains a touching sculpture of orphan children by *Pampaloni*.

Puccini was the owner of the sword of Castr. Castracani, holding it till a patriot should wash it clean in the blood of the foe. When Victor Emmanuel visited Pistoia, he accepted the sword, saying, *Questo è per me*. (See Mrs. Browning's poem, *The Sword of Cast. Cast.*)

Leaving Pistoia, the rly. turns E. to

67 m. **Montale-Agliana** Stat. 2 m. to the l. is the castle of **Monte Murlo**, celebrated as the scene of the last attempt of the partisans of the expiring Florentine republic to upset the power of the Medici. In 1537 the republicans, led by Baccio Valori and Filippo Strozzi, were surprised in this stronghold by the ducal forces. The castle, a good specimen of the military architecture of the 13th cent., now belongs to the Count della Gherardesca, the descendant of the ill-fated Count Ugolino.

72 m. **PRATO** Stat., ⚙.

Most travellers will prefer to visit Prato from Florence. By taking an early train it is easy to see the town in the course of a morning.

Besides the rly. there is a steam tramway between Florence (P. S. M. Novella) and Prato: 7 trains daily, in 1½ hr. It is possible, but not desirable, to combine Pistoia and Prato in one day's excursion, leaving Florence by tram at 7.10 for Prato, proceeding to Pistoia by train at 11.37, and returning to Florence by rly. at 5.26. (Hours must be verified in time-tables.) But this arrangement is laborious; and many of the Churches in Pistoia are closed in the afternoon.

Prato (15,000 inh.) is pleasantly situated on the Bisenzio. Its early history is obscure; but at a remote date it lost its independence, and became part of

the Florentine State. In 1512 it endured a pillage of 22 years at the hands of the Spaniards. It retains its ancient walls. It has a considerable trade in woollen cloth, in red caps (*calabassi*) for the Levant, and in straw-plait. The people have a reputation for turbulence and rudeness.

In 10 min. from the stat. we reach the ***Duomo**, ornamented within and without with bands of limestone and dark green serpentine from Monteferrato. Part of it dates from the 8th cent. to 1317; the façade belongs to 1457. At the N.W. angle of it projects the *external pulpit, by *Donatello* (1434), adorned with 7 reliefs of child-angels, dancing and playing on musical instruments. The work is effective, but lacking in grace. In this pulpit is exposed after Vespers (5 p.m.) on 5 Festivals (Christmas, Easter, May 1, Aug. 15, Sept. 8) the *Sacra Cintola* (see below). The sight is very picturesque. The pulpit rests on a fine bronze capital by *Michelozzo*. Over the principal door is *the B. Virgin with SS. Stephen and Laurence, by *And. della Robbia* (1489).

The interior of the Church is very striking. Its form is a Latin cross, with aisles. The roof is borne by grand round columns of green serpentine. Immediately to l. of the W. entrance is the Chapel of the *Sacra Cintola*, separated from the nave by a fine bronze screen by *Bruno di Ser Lapo* (1444), over which hang 13 good silver lamps. The walls are covered with frescoes by *Angelo Gaddi*, representing the birth, life, and death of the B. Virgin, and the gift of her girdle to S. Thomas.

After the death of the B. Virgin, S. Thomas was doubtful of her Assumption. To convince him she sent from heaven her girdle (*cintola*). In 1096 a certain Michele of Prato went to the Holy Land, and married the daughter of a Greek priest, who brought the precious relic as her dowry. He returned to Prato in 1141, and kept the girdle, for safety, under his bed, but was removed from his bed every night by angels, that he should not treat the relic with irreverence. On his death

he left it to a priest named Uberto. In 1312 an attempt was made to steal it, but the thief was put to death, and the girdle transferred to the Cathedral. It is now conserved in a handsome case, of which the keys are guarded by the bishop and the Sindaco, whose permission must be obtained (with great difficulty) to see it.

The marble statue of the B. Virgin on the Altar (dressed in silk) is by *Giov. Pisano*. The want of light makes it very difficult to see the frescoes.

In a gallery over the W. door is a fine picture of the Madonna with the Girdle, by *Rid. Ghirlandaio*.

In the nave is a beautiful pulpit, by *Mino da Fiesole* and *Rossellino*. Three fine reliefs, by the latter, represent the B. Virgin giving the Girdle to S. Thomas; S. Stephen disputing; and his martyrdom. The pulpit rests on a pedestal with reliefs of the B. Virgin, SS. Stephen, Laurence, and John Bapt.; and this again on a base of sphinxes with serpents' tails.

In the S. transept is a *Virgin and Child, in terra-cotta, by *Benedetto da Maiano*, and a marble relief of the Pietà, by his brothers *Giuliano* and *Giovanni*.

In the choir are *frescoes by *Fra Lippo Lippi*—his most important work. The light from a gaudy E. window, and the narrowness of the choir, make it difficult to see them; and the difficulty is increased in the winter by a screen erected to defend the clergy from draughts. Best light about 11 a.m. On the rt. is the history of S. John Bapt.; on the l., that of S. Stephen. The pictures have been much spoiled by damp and careless treatment. Perhaps the best group is that of S. Stephen lying dead.

Some of these pictures have been copied by the Arundel Society. (See Kugler, 148; and R. Browning, *Fra Lippo Lippi*.)

In the N. transept are the Death of S. Bernard, by *Fra Lippo*; some frescoes of the Life of S. James the Great, by *Bicci di Lorenzo* (?); and frescoes by *Niccolò Gerini*.

The *Campanile by *Giov. Pisano*, on

the S. side of the Church, is banded with green and white stone.

The **Church of S. Francesco** has a good front, banded with white and green. In a pleasant cloister is the Chapter-house, with good frescoes by *Niccolò Gerini* (before 1400). They represent S. Matthew at the seat of custom; his call to the apostolate; his raising to life of the daughter of Egippus, King of Ethiopia; and his murder at Mass by the successor of that king. Other frescoes are invisible for lack of light.

The **Church of La Madonna delle Carceri** is a Greek cross by *San Gallo* (1492). It has a graceful frieze round the interior of the dome, and medallions of the Evangelists, by *Andrea della Robbia*. The Church was entirely restored in 1899-1900.

In the **Church of S. Niccolò da Tolentino** there is a beautiful lavabo by *Giovanni della Robbia*.

The **Church of S. Domenico**, now belonging to Franciscan Conventuals, has a pleasant cloister.

The Via Giuseppe Mazzini, opposite the S. door of the Duomo, leads to the picturesque **Palazzo Pretorio**. Close to it, in the **Pal. Comunale**, 1st floor (fee to porter), is a small collection of pictures. The best are *Adoration of Infant Jesus, by *Fra Lippo*; Virgin giving Girdle to S. Thomas, by the same; a spirited predella, by the same; Madonna and Child, with SS. Sebastian, Roch, Dominic, and Leonard, by *Nero di Bicci*. There is also a fine Madonna and Child, in unglazed terra-cotta, by *Luca della Robbia*.

EXCURSIONS FROM PRATO.

4 m. S.E. of Prato lies **Campi**, a flourishing town on the river Bisenzio, with a fine old machicolated castle. The Casa del Comune is curiously carved with the armorial bearings of

the magistrates. The church of *S. Cresci*, of the 12th cent., has been disfigured by whitewash and alterations.

18 m. from Prato is **Montepiano**, ✕ (1987 ft.).

7 m. further is **Castiglione de' Pepoli** (1970 ft.), ✕, with a hydropathic establishment.

The geologist will find much to attract his attention in the vicinity of Prato. 3 m. N.W. of the town is the group of serpentine hills of **Monteferrato**, one of the best localities in Central Italy for the study of this class of eruptive rocks, and of the metamorphism produced by them on the surrounding stratified deposits. The road to Monteferrato passes out of the Bisenzio gate, near the rly. stat. 1 m. beyond this, a road l. leads to the foot of the principal peak, where the contact of the serpentine limestone and sandstone, the latter converted into red jasper, may be well seen. Crossing to Figline, about a mile further to the N.E., will be seen the diallage rock, in which extensive quarries are opened above the village; and along the base of the hill frequent metamorphisms of the secondary strata into jasper. The diallage rock (*granitone*) is much employed in Tuscany for millstones. Higher up the hill are the quarries of serpentine (Verde di Prato) so extensively used in the construction of the Mediæval Churches of Florence, Pistoia, Pisa, etc. A good carriage-road of 4 m. along the rt. bank of the Bisenzio will bring the tourist back to Prato.

From Prato the line continues S.E. through

78 m. **Sesto Stat.** Near this on the l. is La Doccia, a villa of the Marquis Ginori, annexed to which is an extensive China Manufactory, well deserving a visit. An order may be obtained at the show-rooms, Via Rondinelli, Florence. The hill above it is Monte Morello, the highest (3064 ft.) in the neighbourhood of Florence.

80 m. **Castello Stat.**, near the Villa

della Petraia, a royal residence with beautiful gardens. (See Excursions from Florence.)

81 m. **Rifredi Stat.**, $\frac{1}{2}$ m. N. of which is the interesting little Church of *S. Stefano in Pane* (Excursions from Florence). Beyond this the Arezzo and Empoli lines fall in, and the rly. enters the city on the N.W. side.

83 m. **Florence.**

ROUTE 2.

PRACCHIA TO LUCCA, BY SAN MARCELLO
AND THE BATHS OF LUCCA. 38 m.
Carriage road.

Miles.

- Pracchia.
8 S. Marcello.
 (A) Abetone, 13 m.
 (B) Gavignana, 2 m.
21 **Bagni di Lucca.** (Ponte a
 Serraglio.)
 (C) Barga, 11 m.
 (D) Castiglione di Garfagnana, 23 m.
25 Borgo a Mozzano Stat.
33 Ponte a Moriano.
 (E) Palagnana, 5 hrs.
38 Lucca.

This section describes the fine mountainous country N. of Pistoia and Lucca. The roads are usually good; there are fair means of conveyance by public and private carriages; and many of the inns are good, and suitable for a summer visit. It is not difficult to find furnished lodgings and villas; but care should be taken about sanitary

arrangements, and many of the places are situated in hollows which are not healthy. Inquiry should also be made as to the mode of procuring provisions, etc., in remote places.

Further details may be learned from Bertini's excellent *Dimore Estive dell' Appennino Toscano* (Florence, 1896; 2 lire).

For inns, diligences, and carriages, see Index.

Pracchia Stat., ☆, on Bologna-Florence line (Rte. 1).

Here the traveller leaves the line.

8 m. **S. Marcello** (2043), ☆, a prosperous little town, with paper-factories. In the neighbourhood are magnificent chestnut woods.

EXCURSION A.—S. MARCELLO TO THE
ABETONE PASS (BOSCOLUNGO). 13 m.

From S. Marcello a road turns N.W. to

5 m. **Cutigliano**, ☆ (2215 ft.), an interesting little town, and favourite summer resort. On a pillar in front of the town hall is a grotesque *Marzocco*, with its paw on a human head. The road ascends to

13 m. **Boscolungo**, ☆, finely situated on the ridge of the Abetone Pass (4552 ft.), and much frequented in the summer for the firwood cure.

From Boscolungo are many fine excursions: to **Libro Aperto** (6335 ft.), 2½ hrs.; to **Tre Potenze** (6345 ft.), formerly the boundary between Tuscany, Lucca, and Modena, 3 hrs.; to **Mte. Maiori** (5116 ft.), 1 hr.; to **Mte. Cimone** (7024 ft.) and back, 11 hrs. A simple Alpine hut on the top, open in August.

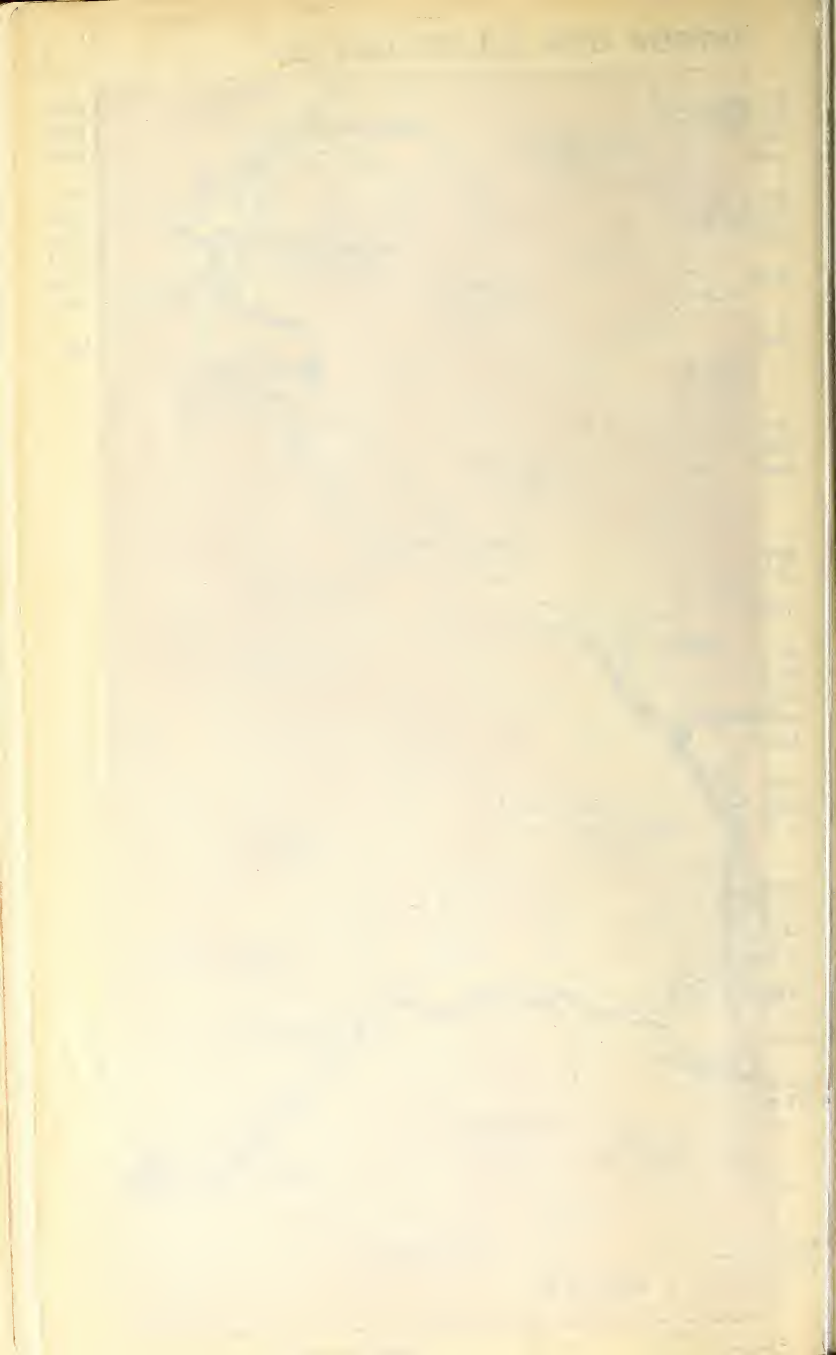
The road to Modena (40 m.) passes (2 m.) **Fiumalbo**, and (4 m.) **Pieve a Pelago**. The whole country is lovely.

EXCURSION B.—S. MARCELLO TO
GAVIGNANA. 2 m.

Gavignana, ☆ (2690 ft.), is a pleasant place in summer, with good shady walks.

S. MARCELLO AND SURROUNDING COUNTRY.





Another summer resort is **Villa Margherita** (2115 ft.), $1\frac{1}{2}$ m. from S. Marcello.

From San Marcello, an excellent carriage-road descends the pleasant valley of the Lima to

21 m. **Ponte a Serraglio** (1420 ft.), the central point of the several villages which are called collectively **Bagni di Lucca**. Here are the principal hotels, baths, lodging-houses, and post-office.

From the Ponte a road of less than 1 m. leads to

La Villa, a street of about 20 to 30 lodging-houses, where are the English Church and the Casino.

The **Bagno alla Villa** has a spring of about 100° Fahr. Its waters are used internally, and are sent to various parts of Italy. They contain sulphates and muriates of lime and of magnesia. The baths are of marble, with douches, stoves for airing linen, and every convenience. A bath costs 60 c. and a trifling gratuity.

At La Villa a road turns off to the l., and ascends to the palace of the ex-Duchess of Parma. Above the palace is the bath establishment of La Villa. From the square before the palace the visitor may continue the ascent, by a very pretty road, to the

Bagni Caldi, containing several lodging-houses, on the side of a hill. Here are 2 springs, in one of which the thermometer stands at 127° Fahr. The proportion of saline matter in these waters is larger than in the others. There are vapour baths at this establishment, and a cave full of hot steam. The **Bagno di S. Giovanni** has 2 springs, 98° Fahr. At the **Docce basse** there are 15 springs, 109° to 95° Fahr.; that called **La Rossa** is strongly impregnated with iron.

The springs called **Bernabò** (102° Fahr.) owe their name to a native of Pistoia, who, in the 16th cent., was cured of a cutaneous complaint by these waters.

On the borders of the Camaglione is a handsome hospital.

The waters flow from beneath the hill, whose base is washed on the E. and S. sides by the Lima, and on the W. by the Camaglione brook. The rock from which they issue is the marciño, a tertiary sandstone, like that at Monte Catini. A popular opinion is that the springs come from a spot called the **Prato Fiorito**, a conical mountain (5000 ft.) covered with flowers in early summer. It can be ascended on mule in 2 hrs. by a stony path from Bagni Caldi.

In spite of its abundance of shade the valley is intensely hot in summer, though not unhealthy; but in September the evenings become chilly and damp.

A favourite point of view is the village of **Lugliano**, about 3 m. distant from Ponte, on a hill above the valley of the Lima.

From the **Bargilio** (8 hrs. there and back), an old watch-tower on the summit of a conical mountain (3940 ft.), the whole duchy of Lucca, and even Corsica and Elba, are to be seen on a clear day.

EXCURSION C.—FROM BAGNI DI LUCCA TO BARGA AND THE UPPER VALLEY OF THE SERCHIO. 11 m.

The road crosses the Lima at Bagni di Lucca, reaches (4 m.) the Serchio, and ascends its l. bank to ($7\frac{1}{2}$ m.) **Fornaci**.

Here a road diverges to rt. to (11 m.) **Barga** &c. In the cloister of the **Convento dei Frati** is a mutilated Madonna and Child, with SS. John Baptist and Sebastian, by *Giov. della Robbia*. In the chapel of the convent are 3 pieces attributed to the same artist—over the 1st altar rt. an adoring Madonna; opposite, S. Francis receiving the stigmata; over the High Altar, an Assumption. In the **Convento delle Monache** there are a Madonna and Child and an Assumption, by the same.

Quaint narrow streets lead up to the **Duomo**, which has, by *Giov. della*

Robbia, a Holy Sepulchre, and a fine square pulpit with reliefs, supported by columns which rest on lions devouring men.

EXCURSION D.—FROM BAGNI DI LUCCA TO CASTIGLIONE DI GARFAGNANA. 23 m. by road.

A good road from Bagni di Lucca crosses the Serchio at (3 m.) **Ponte Calivorno**, and ascends the rt. bank of the stream to

9 m. **Galliciano**, ☆, a picturesque town. The Church of S. Jacopo contains a *Coronation of the B. Virgin, by *Giov. della Robbia*. Hence **Mte. Pania** (6100 ft.) may be ascended in 7 hrs.; but better from Stazzema (Rte. 3), or from Pian d'Orsina (Exc. E, below).

16 m. **Castelnovo di Garfagnana**, ☆.

This village may be reached in the same distance from Bagni, but by an inferior road, by way of Fornaci (Exc. C, above). From Castelnovo a diligence runs twice daily to (28 m.) Lucca.

Here the road, leaving the river, turns N. to

23 m. **Castiglione di Garfagnana**, ☆, an old walled town (1775 ft.), in the midst of grand scenery.

We resume the main route at Bagni di Lucca.

2 m. from Villa is the Rly. Stat. of **Ponte di Ferro**, whence there is a light rly. (3 trains daily) to Lucca in $\frac{3}{4}$ hr.

The line follows the l. bank of the Lima, which (1 m.) falls into the **Serchio**. 2 m. below the junction the river is crossed by the picturesque **Ponte alla Maddalena**, or **del Diavolo**, of 5 unequal arches, rising steeply in the middle.

25 m. **Borgo a Mozzano**, among chestnut woods, which provide food for the peasants.

A succession of picturesque villages adorns the valley and mountain-sides,

at intervals of 2 m., called Decimo, Val Dottavo, and Sesto, according to their distances from Lucca. The road follows the Serchio, which comes down with a strong current, often bearing a file of timber rafts.

33 m. **Ponte a Moriano**, where there is a Church founded by S. Frediano (see **Lucca**).

EXCURSION E.—FROM PONTE A MORIANO TO PALAGNANA.

From Ponte a Moriano we can drive to **Pescaglia** in 3 hrs. Thence a mule-path leads in 2 hrs. to the ***Albergo Matanna** in **Palagnana** (2300 ft.) in the midst of splendid scenery. The landlord has another inn at **Pian d'Orsina** (3410 ft.), open July to Oct. These two houses are the only places in this district where a long stay would be possible, and they are recommended by the Italian Alpine Club.

From the latter inn **Mte. Pania** (6100 ft.) may be ascended in $4\frac{1}{2}$ hrs. The precipitous height of **Mte. Pro-cinto** (3860 ft.) may be climbed by a newly constructed path in $1\frac{1}{2}$ hr. (guide necessary: see Index); and the circuit of that cliff may be made in $1\frac{1}{4}$ hr. **Mte. Forato** (4010 ft.) may be ascended in $2\frac{1}{4}$ hrs.

From Palagnana a path leads by Ponte Stazzema to Serravezza (Rte. 3) in 5 hrs.; and a path by Camaiore to Viareggio in 5 hrs.

The rly. keeps on the l. bank of the river, and runs on a high embankment, built to control the floods.

38 m. **LUCCA**. (Rte. 5.)

THE COUNTRY NORTH OF LUCCA.





ROUTE 3.

LA SPEZIA TO PISA. 47 m. RAIL.

Miles.

- La Spezia.
 16 Avenza.
 Carrara, 3 m.
 20 Massa.
 27 Pietra Santa.
 33 Viareggio.
 47 Pisa.

8 trains daily, in $1\frac{1}{2}$ to $2\frac{1}{2}$ hrs.

For the first part of this beautiful line of rly., as far as Avenza, see *Handbook of N. Italy*.

Before reaching Avenza, the view of the valley of Carrara, and of the marble mountains at the base of which it is situated, is peculiarly grand, the mountains being one arid grey mass of rock without a trace of vegetation, the surface hollowed into deep angular ravines topped by pointed pinnacles of great grandeur. The quarries are easily distinguished by their white colour on the grey ground of the ravines.

16 m. **Avenza** Junct. Stat. (3260), ☆, on the torrent bearing the same name. The *Castle* was built by Castruccio degli Antelminelli about 1322, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is a grand building, little injured by time, but barbarously mutilated and turned into a factory in 1880. The round towers which flank the fortress are surmounted by bold machicolations. Avenza is the first town of the ancient duchy of Massa. The small port from which the Carrara marble is shipped is at a short distance on the rt.

5 m. before the mouth of the Magra, and 1 m. from the coast, are the

scanty remains (excavated in 1837-84) of the once celebrated **Luna** or *Luni*, a very ancient Etruscan city, giving its name to the Gulf, now the Gulf of Spezia, and to the province of the Lunigiana. Hence Cato sailed against the Spaniards, B.C. 195. In B.C. 215 Ennius had already admired the bay—

“Lunai portum est operæ cognoscere, cives.”

Lucan makes it the residence of Aruns, the oldest and most venerable of the Etruscan augurs, and attests its Etruscan origin and its desolation in his time—

“Haec propter placuit Tuscos de more vetusto
 Acciri vates, quorum qui maximus aeo
 Aruns incoluit desertæ moenia Lunæ.”

Luna has not flourished much since Lucan's days; it became the port of shipment for the marble brought from Carrara, thence known as *marmo Lunense*. In 1016 the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into decay, the mouth of the river Magra silted up, the district became unhealthy, though it continued to be the seat of the bishop until the see was translated, in 1465, to Sarzana; it is now wholly deserted. The remains of the Roman age above ground are: an amphitheatre, a theatre, and a tower, possibly of a lighthouse, which may be traced with distinctness, and fragments of some other edifices. Excavations, however, have produced rather an abundant harvest of bronzes and inscriptions; there are some remains also of the old cathedral. There are no Etruscan remains. Dennis (ii. 67) supposes that the word *Luna*, which appears in other maritime Etruscan towns, may = “port.”

EXCURSION A.—AVENZA TO CARRARA by train. 3 m. 6 trains daily, in 15 min.

CARRARA (12,000), ☆, stands in a narrow valley between five mountains, from which descend the three valleys of Ravaccione, Fantiscritti, and La Colonnata, wherein the principal quarries are opened.

The position of the marble quarries is not inaptly described by *Dickens*: "There are four or five great glens running up into a range of lofty hills, until they can run no longer, and are stopped by being abruptly strangled by nature."

In the **Accademia** is a large collection of poor casts from ancient and modern sculptures; together with some Roman remains found in the quarries. Among these are the so-called *Fanti Scritti*, three small figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock, denominated *fanti* (soldiers) by the peasants; and a votive altar, dedicated by a certain Villicus, a decurion of the slaves employed here in the time of Tiberius.

The collegiate **Church of St. Andrea** was built in the 13th and has some good sculptures of the 15th cent. It corresponds in age and style with the Duomo of Monza, and fragments of a similar style occur at Sarzana; but this church is the most perfect of its kind. The only object of interest in the interior is an early Florentine painting now placed in the nave, and two medieval statues in the baptistery. The **Madonna delle Grazie** is remarkable for its fine marbles.

The roughly hewn statue on the fountain of the Piazza is said to have been sculptured by *Michelangelo* when residing here.

The excursion to the **Marble Quarries** from Carrara (3 hrs.) may be accomplished in a rough carriage of the country, or on foot. Boy to show the way, 2 frs. There are nearly 450 quarries in full work, of which not more than seven or eight furnish the statuary marble. Working hours, 5 a.m. to 2 p.m. There is a steep ascent to **Torano**, in the valley of **Ravaccione**; the summit commands a noble view—on the one side Massa and the Mediterranean, on the other the ravines of the mountains in which the quarries are situated. The path lies by the side of the **Torano** torrent; and, after traversing a fine gorge, we

reach the quarries of **Crestola** and **Cavetta**, which supply a marble of very delicate grain. The largest blocks are quarried further on under **Monte Sagro**; this last is the **Ravaccione** marble. This portion of the quarry district is most picturesque; but another, to which the road by the side of the **Bedizzano** leads, is interesting on account of the curious vestiges of the ancient workings. All around are lying pilasters, columns, and architraves, blocked out, but unfinished. The most celebrated marbles now come from the quarries called **Riceanaglia**, **Colonnata**, **Piastrone**, and **Muglia**. **Albissima** furnished the marble employed by *Michelangelo* in the works entrusted to him by **Julius II.** and **Leo X.** The quarry is still worked, and yields fine statuary marble.

EXCURSION B.—CARRARA TO MONTE SAGRO, by horse and on foot.

Monte Sagro (5740 ft.) may be ascended without difficulty from Carrara. A horse (3 l.) may be taken to (5 m.) **Colonnata** in the *Fanti-scritti* valley; whence a path ascends the valley of the **Zappalona**.

The carriage-road from Carrara to (5 m.) **Massa** ascends rapidly through oak woods until it reaches the point called **La Foce**. During the whole ascent the views of Carrara and of its amphitheatre of hills, with the white patches indicating the marble quarries, are very fine. In the opposite direction the view embraces the valley of **Massa**, the castle of **Montignoso**, and the extensive plain reaching to the Mediterranean. Before entering **Massa** the **Frigido** is crossed by a handsome bridge of white marble, erected by the Archduchess **Maria Beatrice**. The rly. stat. of **Massa** (see below) lies 1 m. further S.

Leaving **Avenza Stat.**, the rly. crosses a rich plain, and reaches

20 m. **Massa Stat.** (20,000), ✕, called **MASSA DUCALE** to distinguish it from the numerous other places of the same name. The views of this little city are remarkably picturesque. An old castle extends along a noble rocky ridge, a stream flows below, vines are trained over trellises, and oranges flourish. Here also are extensive marble quarries.

The Palace of the Princes of Massa is the principal building in the city.

During the French occupation Massa and Carrara were placed under the Baciocchi. The Princess Elisa Baciocchi-Buonaparte chose the palace as her summer residence, and, in order to make it more to her taste, she ordered the cathedral, which stood in the Piazza in front of the palace, now planted with orange trees, to be demolished.

The present **Duomo** is a plain building of the 17th cent., with a curious ancient doorway,—an arch supported by twisted columns,—a portion of one of the portals of the demolished cathedral.

EXCURSION C.—FROM MASSA IN THE APUAN MOUNTAINS.

These mountains, though of moderate size, are magnificent in form, and deserve the attention of those who are skilled in rock-climbing. Unfortunately, little has been done to render them accessible. The inns are few and generally bad; the guides are mostly mere peasants without training, and with little knowledge save of their own immediate neighbourhood. They are usually content with about 2 l. a day and food. The best guide is Efisio Vangelisti, of Stazzema (2.50 a day), who is recommended by the Italian Alpine Club, and knows the whole district.

(a) **Mte. Sagro** (5740 ft.) may be ascended from Massa by way of Forno, which may be reached in a light carriage (5 l.).

(b) **Mte. Tambura**. A carriage from Massa to Gronda costs 10 l., but the

road is execrable, and is better traversed on foot in 2½ hrs. From Gronda a good mule-path leads in 3–4 hrs. to the **Tambura Pass** (5315 ft.), whence the summit (6200 ft.) may be reached without difficulty. From the Pass a path descends to N.E. to **Vagli di Sotto** (1½ hr.), whence there is a road to **Castelnovo di Garfagnana**. (Rte. 2, Exc. D.)

(c) **Mte. Vestito** may be reached from Mte. Tambura in 2 hrs. (steep and dangerous path in descent). Or from Gronda we may go by **Renara** (20 min.) to **Mte. Vestito** (2½ hrs.). From Mte. Vestito the summit of **Monte Altissimo** (5300 ft., fine view) may be reached in 2½ hrs.

From Massa the rly. follows the base of the hills, passing the ruins of the Castle of Montignoso, which once commanded the road into Tuscany.

25 m. **Serravezza Stat.**, celebrated for its very beautiful lilac and violet marbles. The village, ✕, 2 m. N.E. of Stat., is a summer resort of the Pisans, but there is little accommodation for visitors. There is a bathing-place on the coast at (2 m. from Serravezza Stat.) **Forte di Marmi**.

27 m. **PIETRA SANTA Stat.**, ✕, close to the town (3785), beautifully situated, and surrounded by venerable walls, which extend up the olive-clad declivity to the old castle. In the centre of the city is an interesting group of ecclesiastical buildings. The **Church of S. Martino** is called the **Duomo**, although not a cathedral. It was rebuilt in the 13th cent., but many parts are later. The façade is nearly all of the 14th cent., and contains a fine rose-window, which abounds, as well as the doorways, in curious details. The interior is much modernised: the pillars of Serravezza marble are of the 16th cent. The pulpit is by **Stagio Stagi**, an artist of great merit, a native of the town, by whom there are also some fine candelabra in choir, and two confessionals made out of an altar left unfinished by him, and

many sculptures in the choir. There are also some rich corbels by *Civitate da Lucca*, and a Crucifix over the High Altar by *F. Tacca* (1606). The **Baptistery** (an adjoining building) contains bronzes by *Donatello*, and sculptures by *Stagi* (1525). The font is an ancient Roman *tazza*, with figures of sea-gods. The S. John, on the cover, and the Baptism in the Jordan, and probably the bronze statue of Noah, are by *Donatello*.

The **Church of Sant' Agostino** is 14th-cent. Gothic; the front is rich, but unfinished. The floor is covered with ancient slab-tombs. In the first chapel to the rt. on entering is a good picture, by *Taddeo Zacchia*, of Lucca (1519), and a fine altar by *Stagi* or his school. The **Campanile**, detached from the Duomo (1380), and the machicolated **Town Hall**, which forms one side of the square, complete the group round the Piazza.

Mines of lead, silver, and quick-silver have been opened near Pietra Santa, 3 to 6 m. off, to which, including a visit to the quarries of Serravezza and Monte Altissimo, an agreeable excursion may be made by an excellent road. The Baths of Lucca may also be reached by carriage-road (20 m.) from Pietra Santa, avoiding Lucca.

EXCURSION D.—PIETRA SANTA TO STAZZEMA AND PONTE STAZZEMESE.

From Pietra Santa Stat. a light carriage for 2 persons to Stazzema (3 l.) or to Molina di Stazzema (4-5 l.).

A good road leads from Pietra Santa to **Stazzema**, ⚔ (1410 ft.), passing through the village of **Serravezza**. **Ponte Stazzemese**, ⚔ (524 ft.), is $\frac{3}{4}$ hr. further. Stazzema is an excellent starting-point for ascents of the abrupt rock of the **Procinto** (3860 ft.) in $2\frac{1}{2}$ hrs., and **Mte. Pania** (6100 ft.) in $5\frac{1}{2}$ hrs. (Compare Rte. 2, Exc. E.)

From Pietra Santa the rly. crosses the plain, approaching gradually the sea-coast, before reaching

33 m. **Viareggio Stat.** (8000), ⚔, a frequented bathing-place, the sands being the finest on the Italian coast of the Mediterranean. Behind them stretches a long line of pine-woods (*Pineta*), affording delightful shade. 3 m. S. is a villa of the Duchess of Madrid, with pleasant grounds. The locality is healthy, without malaria fever in the hottest months; so much so, that the Italian government has established here an hospital, *Ospizio Marino*.

A monument to Shelley does not really mark the place where his body was found and burned. The real place is about 2 m. N. of the village of Gombo, now destroyed.

EXCURSION E.—FROM VIAREGGIO.

Pleasant drives may be taken from Viareggio in various directions.

1. To **Villa Piano**. About 6 m. across the plain is Villa Piano (Duc Robert de Bourbon), an uninteresting house with a *beautiful garden.

2. To **Camaiole**. It is a drive of about 6 m. to Camaiole, a picturesque little rectangular town, retaining much of its medieval fortifications and several gates. Just outside the walls is the Badia, approached on the W. through a large stone gateway, roofed like a lych-gate. The Church itself (11th cent.) is severely plain, with rectangular piers and round arches.

3. To **Pietra Santa**, 7 m. (See p. 15.)

4. To **Schiava**. A winding road across a plain intersected by water-courses leads in 5 m. to the picturesque village of Schiava, at the mouth of a wooded valley, where are the reservoirs which supply Viareggio with water.

SUB-ROUTE A.—VIAREGGIO TO LUCCA
by rly. 15 m. 3 trains daily, in 45 min.

The light rly. skirts the marshy

Lago Massaciuccoli, and passes stats. Massarosa and Nozzano, where is a castle said to have been built by the Countess Matilda.

LUCCA (p. 32).

The rly. is continued beyond Lucca to Ponte di Ferro Stat. (for Bagni di Lucca, Rte. 2), and is to be prolonged to Aulla, where it will join the line from Parma to La Spezia.

From Viareggio the line continues to

36 m. **Torre di Lago Stat.**, near the marshy flat or Lake of Massaciuccoli.

41 m. **Migliarino Stat.**, where the Serchio is crossed.

The Donna Maria Salvati has established here an interesting manufacture of decorative linen and cotton stuffs (for curtains, etc.), and house-linen.

On approaching Pisa, the group of the Baptistery, Cathedral, and Leaning Tower is seen on the l.: the rly., running parallel to the city walls, crosses the Arno below the Torre Guelfa and the lower bridge, to reach

47 m. **PISA Stat.**, ✱ (good *Buffet*).
Junct. for Florence (Rtes. 4 and 5), Livorno (Rte. 9), and Rome (Rte. 10).

For hotels, cabs, omnibus, etc., see Index.

The foundation of Pisa is ascribed to a primitive race, from whom it was taken by the Pelasgi and by the Etruscans. Its early name is unknown, unless it be the *Peithesa* of Etruscan coins. Under the Romans it bore the name *Pisae*: whether from some connection with Pisae in Elis, or from the abundance of stone-pines (*πῖσσαι*), is uncertain. The "proud mart of Pisae" in those days stood on the coast, on a tongue of land between the Serchio and the Arno.

After the fall of the Empire, Pisa suffered from the invasions of barbarians; but by 980 she was of such importance as to supply the Emp. Otho II. with ships. She engaged in war with the Saracens in Sardinia, and combined war and

trade in the East. In 1135, assisting Innocent II. against Roger of Sicily, she destroyed her southern rival, Amalfi; but subsequently she joined the Ghibelline party, and remained faithful to it all the remaining time of her independence. In 1284 Ugolino della Gherardesca betrayed his city to Genoa, at the battle of Meloria, and tried to set up a Guelf government; but he was defeated by Ruggiero, Archbishop of Pisa, and starved to death (Dante, *Inf.* xxxiii.). In 1311 Pisa called in the Imperial Vicar, Uguccione della Faggiuola, from Genoa, and under him took Lucca and defeated the Florentines at Montecatini. In 1326 Castruccio Castracani of Lucca took Pisa, and reigned there as Imperial Vicar. In 1396 Gian Galeazzo Visconti bought Pisa, intending to hem in Florence and destroy her trade; but in 1406 Florence took possession of Pisa by purchase and by force. When Charles VIII. of France entered Italy in 1494, he was expected to restore liberty to Pisa; but he broke his promise, and Florence took final possession of the city, June 8, 1509.

Pisa was the leader in the architectural revival, and also in the revival of sculpture under Niccolò Pisano. In painting she produced no great master.

Pisa has a warm, rainy climate, and was formerly considered a suitable place for pulmonary invalids, many of whom resorted thither from England. The stream has now been diverted to the Riviera and other places. It is bad for rheumatism. It is well supplied with good water.

Few visitors see more of Pisa than the 4 buildings which occupy the N.W. corner, the Duomo, the Baptistery, the Campanile, and the Campo Santo; and for a visit to these half a day will suffice. But those who are disposed to spend a longer time will find much to interest them in the minor Churches, the palaces (which often remind us of Venice), and the picturesque streets. In our description we shall first give a detailed account of the group mentioned above, and then 3 routes through: (1) the centre and N. parts of the town; (2) the E. part; and (3) the part S. of the river.

It is worth while visiting Pisa for the Fest. of S. Ranieri, July 17. On the Eve

the banks of the river are illuminated every third year (1899, 1902, etc.). On the day itself there is a solemn service in the Duomo; and, in the afternoon, a regatta.

On leaving the Stat. we enter the P. Vitt. Emanuele, turn l. and follow the V. Fibonacchi to the **Ponte Solferino** (1875). A hurried visitor will save time by turning to the rt. before the bridge to see the **Spina Chapel** (p. 27). Beyond the bridge the V. Solferino leads direct to the P. del Duomo. We pass on rt. the **Museo di Storia Naturale** (B, 3), with good collections of birds, minerals, etc.; and the **Botanical Garden** (B, 2). Other buildings in this street belong to the Medical Faculty of the University, whose hospital is S. of the P. del Duomo. The Church of the Hospital (B, 1), **S. Chiara**, contains a picture of the Madonna with 4 saints by *Taddeo Bartoli*. In 1846 the Brownings occupied a palace here, "close to the Duomo, and leaning down on the great Collegio built by Faenini."

Here we have a view of the unique group formed by the Duomo and the buildings belonging to it.

In 1063 the Pisans resolved to commemorate a great victory over the Saracens at Palermo by building a new cathedral. The first stone was laid in 1067, and the Church was consecrated by Pope Gelasius II. in 1118. The architect, whose epitaph is on the front of the building, was Buxhetto, or Bukestus, of whom it is debated whether he was a Greek or an Italian. The façade was built in 1250, and has been recently well restored. The Church has been altered on many occasions, and almost the only remains of the original building are outside the E. apse (1202). The nave has been lengthened nearly one-half, and several inscriptions from the older edifice have been built into it—one upside down. In 1596 the carelessness of plumbers repairing the roof caused a disastrous fire.

The plan of the **DUOMO** is a Latin cross; its length 311 ft., its width 106 ft. The transepts are 237 ft. long, being much more important

than in most Italian churches. The whole building starts from a broad pavement of white marble, and is covered within and without with black and white marble, toned on the exterior to delicate grey and russet.

The façade bears, over the doors, 4 tiers of 18, 18, 9, and 7 slender columns, with open galleries, and ends in a single cusp. The 3 bronze doors at the W. end are by *Giovanni Bologna* and his pupils (1602). The central doors contain, in 8 panels, the history of the Blessed Virgin: those to rt. and l., each in 6, the life of our Lord. They carry to excess the pictorial style of relief. Over them are gaudy mosaics. The door in the S. transept is the only one which escaped the fire. It contains the Gospel history in 24 panels, in a grotesque but quaint style. It was designed by Bonannus in the 12th cent.

The **Cupola** is rather dwarfed by a circle of white marble arcades which surrounds its base.

The Church is usually entered by the door in the S. transept. The **nave** is divided from double aisles by columns of marble and granite, mostly monoliths, and the colonnade is carried across the transepts and along their E. and W. walls. They bear a triforium, above which pointed arches were introduced after the fire of 1596. The coffered and gilded roof belongs to the same date; the groining in the aisles is earlier.

The design of the 12 altars in the nave is ascribed to *Michelangelo*; the execution of them to *Stagi* of Pietra Santa. They are ornamented with most delicate arabesques. The 4th altar on the S. side contains the relics of SS. Gamaliel and Nicodemus, given by Godfrey de Bouillon to the Pisans in gratitude for their help in taking Jerusalem (1099). On the E. wall of the **S. transept** is a lovely altar-piece by *Stagi*, enclosing a statue of S. Biagio by *Tribolo*; the altar itself is removed. At the end of this transept, which is the Chapel of S. Ranieri, are the ashes of the saint in a vase of serpentine, and a

statue of Mars converted into S. Politus, by *Lorenzi*.

The **N. transept** contains, at the N. end, the Altar of the Blessed Sacrament, with an ugly tabernacle of silver given by Cosimo III. Over this Chapel is a mosaic of the Annunciation by *Cimabue* or one of his school, restored and spoiled. On the E. side of this transept is the Chapel of S. Maria sotto gli Organi, containing a miraculous Byzantine Madonna, seldom shown, and an altar-frontal of silver with a reredos of silver-gilt.

Half-way down the nave, on the S. side is the ***Pulpit**, once the masterpiece of *Giovanni Pisano*, destroyed in the fire, and partly restored in a mean style. Some of its lovely panels are in the Museo Civico (see below).

The large bronze ***lamp** which hangs in the nave outside the Choir is said to have suggested to Galileo, by its oscillations, the principle of the pendulum.

The **pictures** in the nave are of little importance. On the S.W. pier of the cupola is ***S. Agnes**, by *And. del Sarto*—very lovely. On the corresponding N.W. pier *Pierino del Vaga* has painted a Madonna and Child.

The Throne opposite the Pulpit, and many of the benches in the nave, have beautiful tarsia-work by *Cervellesi* (1536). The pavement under the cupola is of noble Alexandrine work.

The **Choir** and **Tribune** suffered less from the fire than the rest of the Church. The pavement is of *opus Alexandrinum*. The High Altar is a ponderous mass of coloured marbles, but in fairly good taste (1774). The Crucifix is by *Giov. da Bologna*. To the l. behind the altar is the ***Sacrifice of Isaac**, by *Sodoma*, with a fine landscape in the background. On the arch are angels on a gold ground, by *Dom. Ghirlandaio*, much restored. The vault of the apse contains a fine ***mosaic** of our Lord in glory, by *Cimabue*, with S. John, by the same master, and the Blessed Virgin, by

Vincini of Pistoia (1321). *Cimabue's* share is disputed by Gersbach (*La Mosaïque*, p. 127). In front of the singing-galleries are 4 ***reliefs** by *Fra Guglielmo Agnelli*, a pupil of Nic. Pisano. The middle panels, the Visitation and the Massacre of the Innocents, are later and inferior. Behind the archbishop's throne and the dean's stall are 4 ***figures** by *And. del Sarto*—SS. John, Peter, Margaret, and Catherine. There are 2 pulpits, on the steps of which are old marble lecterns in the form of open books, and marble candlesticks by *Stagi*, who is also the sculptor of the capital of a porphyry column which bears a porphyry vase from Jerusalem.

The **BAPTISTERY** stands opposite the W. end of the Duomo. (It is always open : small fee.)

It was begun in 1153 by *Diotalvi*, but only the lowest story belongs to that date. The upper part was built in 1278. The lowest story consists of 20 round arches, 4 of them pierced for doors. Above these another course of round arches is borne by white marble columns, and surmounted in pairs by crocketed gables and pinnacles. A third series of round arches, pierced for windows, and bearing crocketed gables, rises above, and carries a pear-shaped dome, more curious than beautiful. The dome is covered with lead to the E., and with tiles to the W., to avoid corrosion from the sea-wind. The height of the dome from the pavement is 102 ft.

The decorated entrance faces the Duomo. Three steps lead down to the floor; and 3 more up to the octagonal ***font**.

In Pisa, as in many other Italian cities, all baptisms are performed in the Baptistery, and there are no fonts in the parish churches. Ancient fonts are usually, as here, octagonal, the number 8 being symbolical of baptism, which completes the 7 days of the Old Creation with the eighth day of the New. Compare *1 S. Pet.* iii. 20, 21.

The **font** is made of slabs of white

marble, delicately carved, and inlaid with mosaics, by *Tino di Camaino* (1315). These enclose a pavement of black and white marbles in waves, representing water, by one of the Comacene Guild. The font was intended for baptism by immersion; and at a later period 4 cavities like pits were constructed in the marble walls of it, in which children could still be immersed.

Three marble steps run all round the walls of the Baptistery. The eupola is carried by 8 columns of granite, and 4 square piers of marble, which support a gallery.

The altar, of similar design to the font, stands on a pavement of *opus Alexandrinum*. S. of it stands the noble *pulpit by *Niccolò Pisano* (1260). It is a hexagon, resting on 7 slender pillars of granite and marble. Three of these stand on lions, griffins, and men, representing the dominion of the Word of God over all creation. The body of the pulpit consists of rectangular panels, on which are, in bold relief, the Nativity, the Adoration of the Magi, the Presentation, the Crucifixion, and the Judgment. Under these are recorded the date and the name of the artist. On the stairs is a marble reading-desk for the Epistle, and in the pulpit itself another, resting on an eagle, for the Gospel.

There is a remarkable echo in the Baptistery, which converts the notes of a simple scale into the most wonderful harmonies.

The ***CAMPANILE**, or Leaning Tower, stands opposite the E. end of the Duomo.

Tickets, 30 c., must be obtained of Barsanti, 3 Pa. del Duomo. Visitors are not permitted to ascend singly, for fear of accident.

The building is cylindrical, 53 ft. in diameter at the base, and 179 ft. high; it consists of eight tiers of columns on round arches, forming open external galleries. An inscription to rt. of entrance records that it was begun by *Bonanno* in 1174. In 1203 the 4th gallery was added by *Benenato*; the 5th and 6th by *William of Innsbruck*,

in 1260; and the remainder by *Tommaso*, a pupil of *Andrea Pisano*, in 1350. The top overhangs the perpendicular more than 13 ft. It is almost certain that this peculiarity is due to a defect in the foundation, which is laid in sea-sand; for the later builders have evidently tried to rectify the imperfection. Galileo made use of it in his experiments on the velocity of falling bodies.

The ascent is by 294 easy steps, which, however, are not pleasant in wet or windy weather. A gallery runs round the highest story, which contains 7 bells, so arranged that the heavier metal may counteract the leaning of the tower. One of them, called *Pasquareaia*, was tolled when criminals were taken to execution.

The *view from the summit is splendid: the city and the plain, the "monte per che i Pisan veder Lucca non ponno" (*Dante, Inf. xxxiii. 30*), the precipitous Apuan peaks, Carrara with its marble-quarries, the Mediterranean as far as Gorgona and even Corsica, are all in sight.

CAMPO SANTO.

Open daily from 8 to dusk; tickets, to be obtained of Barsanti, 3 P. del Duomo, 1 l.; or ticket for Campo Santo, Campanile, and Museo Civico, 1.60. Free on Sundays, 8-1.

Archbishop Ubaldo Lanfranchi (1108-1178), being expelled from Palestine by Saladin, brought to Pisa 53 ships laden with earth from Calvary, which, besides its sacred character, had the property of rapidly decomposing bodies which were laid in it. To enclose it, *Giovanni Pisano* was commissioned (1278) to build a quadrangular *loggia*. It measures 415 ft. by 137 ft. The middle, open to the sky, is filled with the sacred earth. The *loggia* is paved with tombstones of Pisan families. Its windows are filled with Gothic tracery, which it was perhaps intended to fill with glass.

The *loggia* was filled with monuments, many of them Roman tombs, which were used for Christian burial. The walls were covered with frescoes, which (besides wilful damage) suffered from the damp atmosphere which acted on the salt contained in the plaster. The place was rescued from

ruin by C. Lasinio, its custodian, who, in 1812, published his *Pitture a fresco del C. S. di Pisa*; and his son, P. Lasinio, in combination with G. Rossi, continued the work. Ruskin speaks of "Lasinio's execrable engravings;" but it was the study of them which led D. G. Rossetti to start the Pre-Raphaelite movement (*Letters and Memoir*, i. 125).

Lasinio brought together sculptures from various places. Some of them have now been removed to the Museo Civico. Those which remain are only partially numbered, they have no descriptive labels, and there is no published catalogue, though a learned work on them has been written by G. B. Supino. The Etruscan tombs were found near Volterra, and given to Pisa in 1808.

Monuments—S. Side: Roman sarcophagus with Rape of Proserpine.—Christian sarcophagus with Good Shepherd.—Relief of cart drawn by oxen, of the Lower Empire: popularly supposed to represent the caging of a dragon which infested Migliarino.—Roman inscriptions, one of them recording a public mourning at Pisa for Lucius and Caius, sons of Augustus.—Monument by Thorvaldsen to Tacca the oculist, representing Tobit curing his father's blindness.

W. Side: Virgin and Child, by Giov. Pisano.—Chains of the Port of Pisa, taken by the Genoese in 1362, and given to Florence, where they were hung over the doors of the

baptistery: they were restored to Pisa in 1848, as a "pegno e segnacolo di un' era novella."—Another chain, restored by Genoa in 1860.

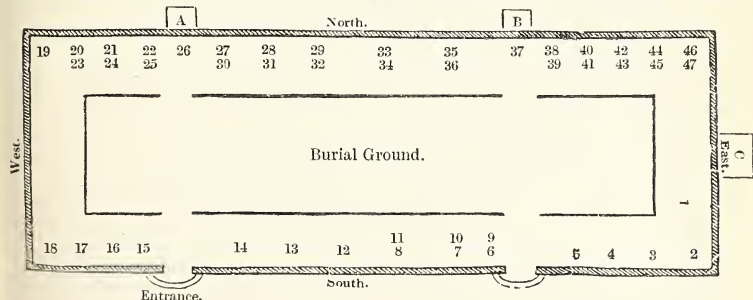
N. Side: A Bacchanalian urn.—*A Greek girl's head.—*Head of Isotta, mistress of Sigismondo Malatesta, of Rimini, by Mino da Fiesole.—*A sarcophagus, representing Phaedra and Hippolytus, which is said to have inspired Niccolò Pisano. It was used for the burial of Beatrice, mother of the Countess Matilda.—A relief of the ancient Port of Pisa.—Two good white marble reliefs of the Virgin and Child.—Tomb of Emp. Henry VII. (1315).

Out of this side open 2 chapels. In that to the W. are fragments of Giottesque frescoes from the Carmine at Florence. In the other is a fine altar-piece, and pieces of *Robbia* work.

E. Side: A bronze Griffin, which formerly stood on the pinnacle of the Duomo. It is covered with Cufic inscriptions, and probably belonged to some heretical Eastern sect.—Sarcophagus of Filippo Dezio, by Stagi,

FRESCOES.

The authorship of some of these has been keenly disputed. It would clearly be out of place to discuss the matter here; and we shall be content to follow, in the main, the judgments given in Kugler's *Handbook of Painting*, edited by Layard (London, 1891). The subjoined plan will help to make



our description intelligible. The pictures begin chronologically from the closed door of the Chapel in the E. wall.

E. Wall: 1. The Passion and Resurrection of Christ, His Appearance to the Apostles, and His Ascension, are probably by *Buffalmacco*, 14th cent,

They are solemn and imaginative, but rude in execution.

S. Wall: The first series, formerly ascribed to *Orcagna*, probably belongs to *Bernardo Daddi* (died 1350), a disciple of Giotto.

2. Triumph of Death. On the rt. is a gay party of musicians, whom Death is about to mow down. On the l. a party of horsemen come suddenly on 3 putrefying corpses. From those who are dead the souls are emerging as infants, received by angels and demons. A group of miserable wretches stretch forth their hands in vain to Death, the *medicina d'ogni pena*. Above, hermits engaged in honest toil have overcome the fear of death.

3. Judgment. Our Lord in glory shows His wounds. Beside Him sits His Mother; and around them are hosts of angels and saints. S. Michael descends as the angel of judgment. The dead rise, and are received by angels on Christ's rt. hand, by demons on His l. A hypocritical monk is being dragged by the hair to the side of the damned: a youth in secular clothing is led across to the place of the blessed. Solomon, crowned, cannot tell to which lot he is doomed.

4. Hell: full of grotesque horrors. It was badly repainted by *Solazzano* in 1530. It was probably Daddi's intention to complete the series with a picture of Paradise.

5, by *Pietro Lorenzetti*, of Siena (died probably in 1348), represents the Hermits of the *Thebaid*, their lives and temptations. On the banks of the Nile they are fishing, hewing wood, carrying burdens. S. Mary of Egypt receives her last Communion. Above, on the mountains, others dwell in chapels, caves, and trees. The Tempter follows them as a philosopher, a seducing woman, a terrible fiend, everywhere denoted by his cloven hoof. There is little attempt at grouping or perspective; but single figures are often striking, and the pictures of animals are characteristic.

At this point there is a closed door, over which is the Madonna in glory. After this are 6 pictures of S. Ranieri,

the 3 in the upper row by *Andrea da Firenze* (1377), the 3 in the lower range by *Antonio da Venezia* (1386).

S. Ranieri was a rich Pisan, converted from a vicious life by a glance from a holy man, Alberto Leccapecore. He lost his sight by weeping for his sins, but was cured, dwelt for 20 years as a hermit in Palestine, returned to Pisa, and died there, July 17, 1161.

6. Ranieri, playing the zither among gay companions, is startled by Alberto's look, and follows him to the Church of S. Vito, where his sight is restored. The picture is much repainted.

7. He sails for the Holy Land.

8. He receives the hermit's habit, and dedicates himself to the Blessed Virgin. A demon who vexes him in Church is expelled, and he stands among wild beasts, taming them.

9. He returns to Pisa. He convicts a fraudulent innkeeper by pouring diluted wine into his habit: the wine runs through, the water remains. He reveals a demon sitting on the innkeeper's cask.

10. His death, and

11. A miracle, are almost effaced.

The next series, telling the story of S. Ephesus, is by *Spinello Aretino* (1391). It shows a great advance in vigour.

12. Ephesus, a soldier in the army of Diocletian, is bidden to extirpate the Christians in Sardinia, but, being warned by our Lord in a vision, refuses.

13. Turning his arms against the pagans, he is presented by S. Michael with a banner bearing the Cross on a red ground.

14. He is cast into a fiery furnace, the flames of which destroy his persecutors.

The series beneath these 3 pictures is entirely defaced.

At this point comes the Entrance. Beyond it is the History of Job, formerly assigned to Giotto, but really due to *Francesco da Volterra* (1371). They are greatly damaged, especially by an ugly monument to Algarotti.

15. Job's Prosperity: he feasts with his friends, and feeds the poor. To the rt. is his wealth of flocks and herds.

16. His Temptation: Satan, with the wings of a bat, accuses him; the Sabeans carry off his wealth. (Much injured.)

17 (beneath 15). His friends visit him, and are rebuked by the Lord.

18 (beyond Algarotti's tomb). Job kneels in adoration.

The W. wall contains nothing of importance.

19. The N. wall begins with a design indicating the upholding of creation by the Divine Word. Our Lord holds a series of concentric circles: the outer rings belong to the 9 angelic orders; next comes the firmament of heaven; then the zodiac, or course of the sun; within that the orbits of the planets; and, in the middle, the earth divided between the 3 continents of Europe, Asia, and Africa. At the foot are the great doctors, SS. Augustine and Thomas Aquinas.

Then follow, in the upper range, 3 subjects from Genesis, by *Pietro di Puccio*, of Orvieto (1391).

20. Creation of Adam and Eve; their fall, and expulsion from Eden.

21. The death of Cain; and the slaughter of Cain by Lamech's servant.

22. Noah building the ark; the return of the dove; and the sacrifice after the Deluge.

Under these pictures begins a long series, the finest in the place, by *Benozzo Gozzoli*.

23 (under 20). The drunkenness of Noah.

24 (under 21). Noah curses Ham, and divides the world to his sons.

25 (under 22). The building of the Tower of Babel.

Over the door of Chapel A, which follows, *Benozzo* has painted

26. The Adoration of the Magi; and, under it, the Annunciation.

Beyond the Chapel he resumes, in two ranges, the history of Genesis. In the upper range are—

27. Abraham, for refusing to worship Belus, is cast into the fire. Struggling groups in the background suggest the ruin of a badly governed state,

28. The contest between the herd men of Abraham and Lot.

29. The destruction of Sodom.

30 (under 27). Victorious Abraham blessed by Melchizedek.

31 (under 28). Hagar beaten by Sarah; and comforted by the angel.

32 (under 29). Eleazar sent to seek a wife for Isaac.

33 (following 29). Eleazar meets Rebekah; her marriage with Isaac.

34 (under 33). The birth of Esau and Jacob; and Isaac's blessing.

35 (following 33). Jacob goes to Padan-aram; his marriage with Rachel.

36 (under 35). The meeting of Jacob and Esau.

Here comes Chapel B. Over the door is—

37. Coronation of the B. Virgin.

Beyond the Chapel, in the upper range—

38. Joseph's boyhood; he is cast into the pit, and carried to Egypt.

39 (under 38). Joseph's brethren come to Egypt.

40 (following 38). The youth of Moses. He disarms Pharaoh's suspicions by choosing fire rather than fruit; he takes the crown from Pharaoh's head.

The following pictures are so much damaged as to be hardly intelligible; they seem to be—

41 (under 40). The crossing of the Red Sea.

42 (following 40). Moses receives the Law.

43 (under 42). Unintelligible.

44 (following 42). The Tabernacle.

45 (under 44). Moses and Aaron looking from the mountain at the Promised Land.

46 (following 44). The crossing of Jordan; trumpets blown against Jericho; death of Goliath.

47 (under 46). The visit of the Queen of Sheba.

The adjacent pictures on the E. wall are unimportant.

The other sights of Pisa may be

conveniently visited in the course of three walks.

WALK I.—In the centre and N. of the town.

Leaving the Pa. del Duomo by Via Torretti, which runs behind the Campanile, we pass on l. the Oratory of **S. Ranieri** (C, 1), which has a blackened Crucifix, by *Giunta da Pisa*, and a Giottesque Coronation of the Virgin.

A little further E. are ruins of Roman Baths (Bagni di Nerone), D, 1. One hall remains in good preservation.

Close by is the Church of **S. Anna**, D, 1, which has a Virgin and Child with S. Catharine and three other Saints; and, in a separate chapel, SS. Sebastian and Roch; both attributed to *Ghirlandaio*.

Turning down the Via S. Anna to the point where it changes its name to Borgo Largo, we turn to rt., and enter the **Piazza dei Cavalieri** (C, 2).

This Piazza, which was, perhaps, the ancient forum, and was known in the Middle Ages as the P. degli Anziani, derives its present name from the Knights of S. Stephen, an institution of pseudo-chivalry, founded by Cosimo I. in 1561, in imitation of the Knights of Malta. It is named, not after the first martyr, but after the Pope (253-257), on whose festival (Aug. 2) two victories had been won. It performed expeditions (*carovane*) against the Moors, but with little result, and was dissolved in 1859.

The Church of **S. Stefano** was built 1565-96. It has no architectural interest, but is rather picturesquely decorated with banners, etc., won from the Moors. The ceiling is adorned with pretentious pictures of the insignificant exploits of the Order. Behind the High Altar is a *S. George in gilt bronze, by *Donatello*.

The **Carovana**, or **Palazzo Conventuale** of the Order of S. Stefano, stands close by the church, on the site of the *Palazzo degli Anziani*. It was built by *Niccolò Pisano*, but

altered by *Vasari*, and is a building of some dignity for its style. The front is adorned with arabesques in graffito, and with busts of the first six Grand-Dukes, who were masters of the Order. It is now a school for the training of teachers. Opposite to it stands the marble **Palazzo del Consiglio** of the Order.

On the rt. of the Piazza is a modern clock-tower on the site of the Torre della Fame, where the traitor Ugolino della Gherardesca and his family were starved to death. The tower was destroyed in 1655.

The **Collegio Puteano**, opposite to the Church of San Stefano, has some faint vestiges of frescoes. The institution was founded in 1605, by Archbishop del Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University.

A little to the W. of S. Stefano is the Church of

S. Sisto, built in 1089, and adorned later, in memory of victories won on S. Sixtus's Day (Aug. 6). The Consiglio Grande of the Republic used to meet here; and here the Council of Pisa sat in 1409. The roof is supported by fine ancient columns of granite and marble, one of them fluted. There are two simple and beautiful basins for holy water; and, on the wall beside the door, two good early bas-reliefs, formerly parts of a pulpit.

Leaving the P. Cavalieri by the V. S. Frediano to the S. we pass on rt. the Church of

S. Frediano (C, 2, 3), founded in 1077, but subsequently rebuilt. The front has a curious frieze with the knotted pattern which is thought to indicate the Guild of Builders called the Comacene Brothers. Inside are fine ancient columns taken from Roman buildings.

S. of this are the central buildings of the **University**.

The Sapienza, or University, was founded by Bonifazio della Gherardesca, about 1330. Here Galileo was

professor of mathematics, 1589-91. The present building was begun in 1493, and enlarged by Cosimo I. in 1543. There are 3 faculties—medicine, mathematics, and natural sciences. The number of students is about 600.

The court is fine though simple work of the early Renaissance, in two Ionic orders, with a delicate cornice. There is a good marble statue of Galileo. On the upper floor is the library, containing a collection of 100,000 printed books and some manuscripts, among which is the celebrated *Statuto di Pisa*, drawn up during the government of Ugolino della Gherardesca.

At the corner of the V. Sapienza stands the **Porta Aurea**, a gateway in the ancient wall. In this neighbourhood are several old houses and towers.

At the end of the Via S. Frediano we emerge on the **Lung' Arno Regio**. A short distance to the rt. we pass the beautiful **Pal. Agostini**, built of red brick (14th cent.), and now occupied by the Caffè Uszero. A little further is the **Pal. Lanfreducci**, with the enigmatical words *alla Giornata* sculptured on its front. A chain over the doorway probably commemorates a Church of S. Biagio *alla Catena*, demolished to make room for the palace.

At the P. S. Niccolò we turn to the rt. to the **Church of S. Niccolò** (C, 3), founded about 1000 by Hugh, Marquess of Tuscany, together with 6 other Benedictine abbeys (see **Florence, Badia**). It has been completely reconstructed.

Outside, on N., are some fragments of old arcading.

The **Campanile**, built by *Niccolò Pisano*, is curious and beautiful; it leans a little towards the N. The exterior is a panelled octagon with an open loggia, surmounted by a pyramid. The interior has a cleverly contrived winding staircase, supported by marble columns and arches. According to Vasari, it afforded the model for that

of the Belvedere at the Vatican by *Bramante*. The Church is connected by 2 archways with the Grand-Ducal palace, to which it served as chapel.

Here we are close to the Ponte Solferino (see above).

WALK II.—In the Eastern part of the town.

We start from the Piazza at the N. end of the **Ponte di Mezzo** (D, 3). Hence runs to N. the picturesque **Via. del Borgo**, lined with arcades. At the beginning of it stands on the rt. the Church of

San Michele in Borgo (D, 3), supposed to occupy the site of a heathen temple. It was rebuilt in 1219, but the crypt dates from the 11th cent. The façade, much resembling that of the Duomo, was built by *Fra Guglielmo Agnelli* (1304). The interior is basilican, with fine granite columns. Over the High Altar is a Virgin and Child, with SS. Catherine, Julian, and Peter, by *Taddeo Bartoli*, much injured.

On the l. of the Borgo, in the Via del Monte, are the remains of a pagan temple. Two Corinthian capitals are built into the wall. One of them contains Jupiter, the other Harpocrates, the god of silence, between Victories which serve the part of volutes.

Turning to rt. from the Borgo by the Via S. Lorenzo, we reach the pleasant green Pa. S. Caterina. At the further corner is the Church of **S. Caterina** (D, 1), built by *Guglielmo Agnelli* (1253) for the Dominicans, introduced to Pisa by Uguccione Sardi, who himself entered the Order. The façade is like that of the Duomo. A circular window is set in the midst of a square panel richly carved with faces. The interior is of the usual Dominican pattern with no aisles, an apsidal choir, and lateral chapels. On the l. of the entrance is the *monument of Simone Saltarelli, abp. of Pisa (1342), by *Nino Pisano*. On the N. wall is a picture of S. Thomas

Aquinas, by *Fr. Traini* (1344). Christ from His lips sends rays of light to the heads of the four Evangelists, from whom they are reflected to the head of S. Thomas, who then illuminates a crowd of Dominicans and others. Plato and Aristotle hold up their books to the saint, at whose feet lies crushed the Arabian philosopher Averrhoes. The figure of Pope Urban VI. (died 1389) was added subsequently. Just beyond this picture is the pulpit from which S. Thomas Aquinas preached while he resided in this convent. To the rt. of the High Altar is a *noble picture of the Madonna, with SS. Peter and Paul, by *Fra Bartolommeo* and *Albertinelli*. In the sacristy is an Annunciation in wood by *Nino Pisano*.

The former **Convent** of S. Caterina is now used as a college for boys. It is a stately and ample building. If the Church is closed, the porter of the college will give admission.

Further S., at the E. end of the town, are the **Church and Convent of S. Francesco** (E, 2).

The Church was desecrated, and used as a military stable; but it has been purchased by a committee of inhabitants, and is being restored for its former occupants. At present it is not always accessible.

The **Church** is a single nave, without aisles. The beautiful **Campanile**, by *Niccolò Pisano*, is partly supported on shell-shaped consoles within the Church. Its staircase is partly outside the walls. In the Choir are frescoes by *Taddeo Gaddi* (1342). The Chapel of S. Bonaventura contains good but damaged frescoes by *Niccolò Gerini* (1391). In the Sacristy are damaged frescoes by *Taddeo Bartolo* (1397).

The beautiful Cloister and the greater part of the Convent are now used as the

MUSEO CIVICO.

Entrance daily, 10-4, 1 l.; Sundays free. For tickets admitting to this and the other civic monuments, see Campo Santo, p. 20.

On the Ground Floor is the ancient Chapter-house, with damaged frescoes of the Resurrection and Ascension by *Gerini*. It also contains *fragments of the pulpit of the Duomo, by *Giov. Pisano*, and an archaic statuette of Hercules.

On the First Floor we enter a noble Gallery, with open wooden roof, decorated with tapestries of the 15th cent.

Sala I. A curious MS. of part of the Service for Easter Eve: *Exultat jam angelica turba*. It is written on a continuous strip of parchment, which, as the reader proceeded, was allowed to fall over the edge of the pulpit in sight of the people. The text, interlined with musical notation, is interspersed with pictures, painted in the reverse direction to that of the text, as they were intended to be seen by the people. The MS. was probably written at Benevento (it contains a prayer for *duces nostri*), in the 11th cent. Such MSS. are extremely rare, but the gallery includes a second, somewhat later. In this Hall are also fragments of a band of jewels formerly hung round the Cathedral on festivals, and called the *Cintola del Duomo*; a frontal of the 14th cent.; and a red cope of the same date.

Sala II. Early Pisan pictures: two Crucifixes, by *Giunta Pisano*.

Sala III. Pictures of 14th cent., including one by *Buffalmacco*, and several of the school of *Simone Martini*. S. Ursula rescuing Pisa from a flood, by *Bruno di Giovanni*, a Florentine.

Sala IV. Pictures of 14th cent.

Sala V. *Madonna and Child, by *Gentile da Fabriano*. Pictures by *Spinello Aretino*, *Gerini*, and their schools.

Sala VI. 7, *Fra Angelico*, the Saviour with Chalice; 20, Virgin enthroned, by *Macchiavelli*; 22-24, pictures by *Ben. Gozzoli*; 25, Coronation of the Virgin, by *Nero di Bicci*.

Ante-room: *S. Catherine, by *Lucas of Leyden*.

Sala VII. *Virgin and Child, by *Raffaellino del Garbo*. *Virgin and Child, by *Sodoma*.

A side-room contains a good collection of Tuscan coins.

Sala X. contains fragments from the Baptistery; and pictures and models illustrating the old contest of the Mazzascudo, on the Ponte di Mezzo; and clubs (*scudi*) used in that contest.

Sala XI. Fragments from the Spina Chapel.

S.W. of S. Francesco is the Church of **S. Paolo all' Orto** (D, 2), with a fine Pisa façade, and a brick campanile. The interior is modernized.

S. of this is the Church of **S. Pietro in Vincoli**, or **S. Pierino** (D, 3), the oldest Church in Pisa. The crypt is of the 11th cent., if not earlier. It has long been used as a charnel-house. The W. front is fine. From the W. door 9 steps lead into the narrow Lombard nave, which is separated from the aisles by antique marble columns. The east end is apsidal. The pavement is of Alexandrine work (12th or 13th cent.).

Here we are close to the Lung' Arno Mediceo, and to the Ponte di Mezzo.

WALK III.—In the district S. of the River.

Near the W. end of the Lung' Arno Gambacorli stands the Church of ***San Paolo a Ripa d'Arno** (B, 4).

If the Church is closed, admission may be gained through the priest's house, the first door in the street to N. of the Church.

An inscription on the W. wall gives 1194 as the date of consecration. This Church served as the Cathedral while the present Duomo was being built. Afterwards it belonged to the Vallombrosan Order.

The *façade is in the same style as that of the Duomo. It consists of 3 round and 2 slightly pointed arches, with dog-tooth mouldings. Over these rise 3 tiers of pillars supporting open galleries, and the whole ends in a gable.

The interior is in the form of a Latin cross, and has columns of granite, with marble capitals, of varied patterns. The whole floor is at the same level. The High Altar stands in a small apse. A fresco of the Madonna and Child, by *Buffalmacco*, has been cleared from whitewash. In the S. transept is a Madonna and Child on a gold ground.

From the priest's house a view may be had of the old octagonal Baptistery of brick, with a high pointed roof. It is not accessible, as it belongs to a convent of Benedictine nuns.

Opposite the Church is a fine view of the **Torre Guelfa** in the Citadel (A, 4).

Higher up the river, just above the Ponte Solferino, is the Chapel of **S. Maria della Spina** (C, 3, 4).

The Chapel is usually open: if not, the key may be obtained (small fee) at the marble shop opposite.

Under the name of S. Maria del Ponte, and in the form of a small open loggia, it was built for the use of sailors in 1230. It was rebuilt and enclosed by *And. Pisano* (?) in 1332. Having been damaged by flood and fire in 1871, it was restored and raised 3½ ft. It derives its present name from a Thorn from our Saviour's Crown, deposited here in 1433.

It is built of white marble, delicately carved, and adorned with lines of black and panels of pink marble. The statues on the W. front are by *Giov. Pisano*. Over the Altar is a statue of the Madonna offering a flower to the Infant Saviour, by *Nino da Pisa*; at the sides are SS. John Baptist and Peter. Behind the Altar are reliefs of the Theological and the Cardinal Virtues. At the W. end is a Madonna with the Holy Child, partly gilt, by *Nino* or *Ugolino da Pisa*.

Higher up the Lung' Arno, at the foot of the Ponte di Mezzo, are the **Loggie de' Banchi**. A short distance further is the Church of **S. Sepolcro** (D, 3, 4).

The key may be obtained at the priest's house, opposite the S. door.

This curious octagonal Church, which is lower than the present level of the street, was built for the Knights Templars in the 12th cent. by *Diotisalvi*, the architect of the Baptistry. The cupola is sustained by 8 square piers, which support pointed arches.

The **Church of S. Martino** (E, 4), a little further S., has a plain front, with a relief of S. Martin dividing his cloak with the beggar. In the W. gallery there are some rather interesting frescoes, ascribed to *Spinello Aretino*.

At the end of the V. S. Martino is the **V. della Fortezza**. Here, at No. 19, Galileo was born, Feb. 18, 1564. Opposite is the Pal. Scotto, with a loggia overlooking the river. Adjoining it, in Pal. Chiesi, Shelley lived in 1822, while Byron occupied the Pal. Lanfranchi, now Toscanelli, just opposite.

This district is called Chinseca from a Donna Chinseca Sismondi, who, in 1005, seeing the sail of a Saracen corsair, gave alarm to the city in time to save it.

EXCURSIONS FROM PISA.

1. Pisa to the Cascine di S. Rossore, and Gombo.

The Cascine, a royal shooting-lodge, is 3 m. from the Porta Nuova. For admission apply to the Casa Reale, Lung' Arno Regio, Pisa.

2 m. beyond the Cascine is the small fort of **Gombo**, which replaces a village of that name. The road passes through fields in which camels, bred on the spot, perform the agricultural labour.

A few miles N. of Gombo is the spot where, according to the statement of the grandson of one of the boatmen concerned in the discovery, the body of Shelley was found, July 7, 1822.

2. Pisa to Bocca d'Arno.

Steam tramway from Pisa Stat. 5 or 6 trains daily, in 40 min.

The tramway passes, about 4 m. from Pisa, the Stat. of S. Piero, whence we may visit the fine Church of S. Pier in Grado.

S. Peter is said to have landed here (the coast-line having formerly run further W.) on his journey from Antioch to Rome. A Church was built here in the 4th cent.; enlarged in 805; rebuilt after a fire about 1100; and modernized in 1790.

The Church has a nave without transepts, 2 aisles, 3 round apses at the E. end, and 1 at the W. Some of the columns are from a pagan temple. The font is by *Giov. Pisano*. Above the arcades is a series of busts of bishops. On the rt. attic is painted the history of S. Peter up to his martyrdom, together with S. Paul; the series is continued at the end of the l. attic, comprising the funeral and translation of the two apostles. In the same line of position are the conversion of Constantine, S. Silvester showing Constantine the portraits of S. Peter and S. Paul, who had appeared to him in a dream; and the consecration of the Lateran by S. Silvester in presence of the Emperor. Along an upper row or line on the l. attic are painted heads of saints and angels, curiously made to appear as if looking out of windows. The style of these frescoes is Byzantine, but the arrangement is animated (about 1200). The square and massive brick tower is a century or two later than the body of the Church.

4 m. further is **Bocca d' Arno**, ✱, a new bathing-place, with a lovely view.

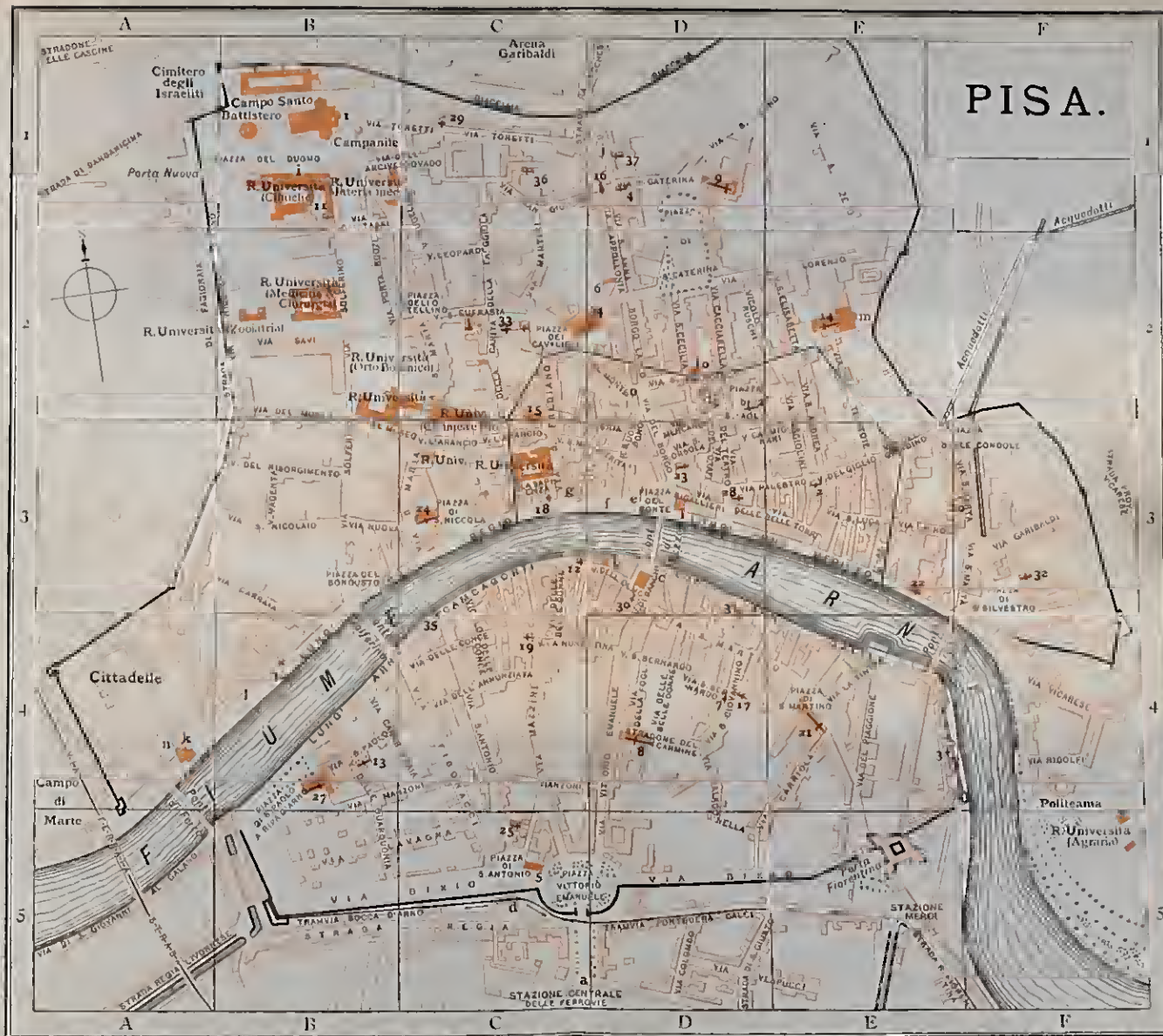
The level sands are bordered with flowering grasses and giant stone-pines, behind which rise the Apuan Mountains, often capped with snow.

The peasants collect the cones of the pines for fuel, and also to extract the seeds (*pinocchi*), which are used in confectionery.

3. Pisa to Calci.

A steam tramway runs from Pisa Stat. to Navacchio, and thence to Calci. 10 m. 8 trains daily, in 1 hr.

Πάτρειός ἐστιν ὁμοούσιος.



Near Calci is the **Certosa** (entrance, 50 c.), founded in 1367, rebuilt in 1770, suppressed by Napoleon, restored to the Carthusians by Grand-Duke Ferdinand III., and again secularized in 1865.

The Church has a good Pisan façade, granite columns with varied capitals, and a massive campanile, partly of brick. The pictures are unimportant.

Above Calci rises **La Verruca** (1765 ft.), with a ruined castle of the 15th cent. The ascent is best made from the baths of Uliyeto, a laborious climb of 2 hrs. The view is magnificent.

7 m. **Cascina Stat.**, ☆, a cheerful town. Portions of the Church and baptistery are perhaps as early as the 10th cent. A desecrated Chapel of S. John the Baptist, now a wine-store, is covered with frescoes by *Martino da Siena* (1386), sadly injured. Here the Pisans were defeated by the Florentines, July 28, 1364. 1½ m. distant are the hydraulic works of *La Botte*, made to drain the Lake of Bientina by carrying its waters beneath the bed of the Arno.

12 m. **Pontedera Stat.** (3400), ☆. The Church was built in 1273.

SUB-ROUTE.—PONTEDERA TO VOLTERRA. 29½ m. By carriage in about 6 hrs. (see Index).

The road ascends the picturesque valley of the **Era**. In 3½ m. we pass the village of **Ponsacco**. (8 m. hence, on l., are the baths of Casciana.) 8 m. **Capannoli**, with the fine villa of Camagliano.

A little further on beyond the Era is the picturesque village of **Peccioli**, on a hill clothed with olives. Further on, the river Sterza is crossed by a handsome bridge, about 1 m. above its junction with the Era. From this point the valley narrows, and becomes less productive; to the rich alluvial soil lower down succeed the tertiary marine marls and sands. The hill of Volterra and the mountains of Monte Catini come into view, the country becoming more bleak and barren. The village of **Lajatico**, a fief of the Corsini family, is left on the rt., and after a gradual rise along the Ragone torrent, the road reaches its highest point at 23 m. the Pass of **La Bacchettona** (600 ft.), ☆. Hence there is a magnificent view: to N. the Pisan mts. and Pania; to S.W. the Mte. Catini and the Mediterranean; to S. the arid hills of Volterra, with Pomerance and Rocca Silana (Rte. 12).

At La Bacchettona 3 roads diverge. That on the rt. leads to Mte. Catini; the middle road leads to (4 m.) Saline; that on the l. leads to (6½ m.)

ROUTE 4.

PISA TO FLORENCE BY EMPOLI. 49 m.
6 trains in 2-2½ hrs.

Miles.

- Pisa.
- 12 Pontedera.
- Volterra, 29½ m. (by road).
- 30 Empoli.
- S. Giusto, 8 m.
- 33 Monte Lupo.
- 40 Signa.
- 49 Florence.

The line runs E. from Pisa, through the fertile valley of the Arno.

A steam tramway runs parallel with the line as far as Pontedera, with a branch at Navacchio for Calci (Rte. 3).

5 m. **Navacchio Stat.** Fine view on l. of the Pisan mountains (Verruca, 1765 ft.; Mte. Pruno, 2850 ft.; Serra, 3012 ft.).

Volterra, ascending in zigzags the hill on which the city is built.

Volterra (p. 78).

After leaving Pontedera, the rly. crosses the Era to

23 m. **S. Miniato dei Tedeschi** Stat. ☆ (2543), whose lofty tower forms a very conspicuous object.

The name of the town arises from the establishment here (by Frederic Barbarossa, 1263) of the Imperial Vicariate, as a centre of the German or Ghibelline party. Here Francesco Sforza was born, who became in 1450 Duke of Milan. S. Miniato had (like Fiesole, Colle, and Volterra) the right of ennobling public benefactors by enrolling them in a Libro d'Oro.

The Duomo dates in part from the 10th cent., but was rebuilt in 1488. The Church of S. Jacopo has a lunette of the Annunciation in Robbia ware.

30 m. **EMPOLI** Junct. Stat. for Siena (Rte. 13), ☆ (18,000), a thriving town, in the centre of the lower valley of the Arno. Its narrow streets contain several ancient houses. Its name (= "in the city") suggests a Greek origin.

At Empoli was held, in 1260, the famous "parliament" of the Ghibellines after their victory at Mont' Aperti, which *fece l'Arbia colorata in rosso*; at which it was proposed to raze Florence to the ground. The proposal was defeated by Farinata degli Uberti, a Ghibelline, but, still more, a Florentine patriot, who is honoured for his protest by Dante (*Inf.* x.).

The **Collegiate Church**, built in 1093, presents its original façade nearly unaltered. The rest was modernized in 1738. In an adjoining room has been formed a small collection of pictures, including several attributed to *Botticelli* and *Fra Bartolommeo*, together with more ancient paintings on a gold ground; a *statue of S. Sebastian, with two angels, by *Rossellino*, on either side of which are angels,

ascribed to *Botticelli*, noble pictures, but lacking the master's refinement; the Virgin, a relief, by *Mino da Fiesole*; and a lunette of God the Father with cherubs, in Robbia ware.

Close to the church is an ancient **Baptistery**, containing a Pietà in fresco, and a font of 1447.

Santo Stefano (1367), formerly belonging to the Augustinians, retains frescoes by *Il Volterrano*.

S. Maria degli Scolopi contains a good early work of *Rossellino*, the Annunciation, in white marble (1447). **S. Maria di Fuori**, a conspicuous church with a dome, has some works in terra-cotta.

A picturesque *Corso* (race) is held at Empoli on Corpus Christi.

EXCURSION.—EMPOLI TO S. GIUSTO.

8 m. N. of Empoli, between Vinci (birthplace of *Leonardo* in 1452) and Carmignano, on the S.E. slopes of Monte Albano, is the well-preserved ruin of ***S. Giusto a Pietra Marina** (1300 ft.), formerly attached to a monastery, which has almost entirely disappeared. The church consists of a narrow nave with transepts, E. of which open 3 parallel round apses. An interesting little crypt is used by the peasant in charge of the building for stacking his firewood.

From Empoli the line to Florence continues N.E., and passes on the l. the villa of L'Ambrogiana, built by Ferdinand I. upon the site of one formerly belonging to the Ardinghelli family. It is in a semi-castellated style, with towers at the four angles, and is now a penitentiary.

33 m. **Monte Lupo** Stat. The Rocca, or castle, was fortified, according to Villani, by the Florentines, in 1203. On the opposite bank of the Arno is the demolished stronghold of *Capraia*, formerly hostile to the rising Republic of Florence, who called their fortress *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat,

was to be devoured. Pleasant walk to Signa, through Malmantile (see below).

After 3 m. the rly. crosses the Arno on a massive iron bridge. Here commences the gorge or ravine of *La Gonfolina*, which, for the most part, is only wide enough to allow the river to pass; it is probable it has been opened at a comparatively recent period by some great convulsion of nature, by which the middle valley of the Arno, or that of Florence, was drained of the Lake, which filled it. On the hills grow stone-pines; and in their ravines are extensive quarries of *pietra serena*, the sandstone so much used in the buildings of Florence.

2 m. before reaching Signa the rly. crosses the Ombrone river, at the E. extremity of the Gonfolina pass. The surrounding country is celebrated for its wines.

40 m. **Signa Stat.** (6600), comprising the ancient borgo, upon the hill to the l., and Lastra-Signa, on the opposite bank of the Arno, reached by a bridge. Signa is the centre of the straw-hat manufacture. In the middle of the town is a beautiful loggia with old columns.

Persons interested in works of benevolence will care to visit the **Instituto**, a training-school for girls.

A picturesque festival is kept in Signa on Easter Monday, in honour of Beata Giovanna, a shepherdess, who became a recluse. A little boy is set on a donkey, and rides up to the High Altar, on which he makes an offering of wine and oil. The chief ceremony begins at 11 o'clock.

From Lastra-Signa an interesting walk of 3 m. may be taken, past Lastra, with its picturesque walls, built by the advice of Sir John Hawkwood, in 1377, by a steep but beautiful road, to the fortress and village of **Malmantile**, built about 1324 by Castruccio Castracani, to threaten Florence. Hence the walk may be continued for 5 m. to rejoin the rly. at Montelupo.

After leaving Signa we cross the

river Bisenzio, a considerable stream from the mts. behind Prato. Here the valley widens into an extensive plain.

42 m. **San Donnino Stat.** (See Excursions from Florence, p. 278.)

49 m. **FLORENCE.**

ROUTE 5.

PISA TO FLORENCE BY LUCCA AND PISTOIA. 63 m.

Miles.	
	Pisa.
15	Lucca.
42	Pistoia.
63	Florence.

4 trains in $3\frac{1}{2}$ – $4\frac{1}{2}$ hrs.

This line, though longer than that by Empoli (Route 4), is to be preferred for beauty and interest. Holders of circular tickets must ascertain which line their ticket contemplates.

On leaving Pisa, the line proceeds N.E. across the plain, gradually approaching the Pisan hills, at the base of which is

5 m. **Bagni di San Giuliano Stat.**; the *Aquæ Calidæ Pisanorum* of the Romans, at the foot of a limestone hill, from which the mineral waters issue. There are two establishments here, well fitted up, standing near each other on a piazza ornamented with fountains. The source called the *Pozzeto* (109° Fahr.) is the hottest of the springs; the *Bagno degli Ebrei* (84° Fahr.) is the coldest. Many Roman remains have been found here.

10 m. **Ripafretta** Stat. Behind the village rises a picturesque medieval castle, and on the adjoining tops of the hill are 2 or 3 square towers. This is the narrowest part of the depression that separates the plain of Lucca from the Val d'Arno, and is barely sufficient to allow the Serchio to pass. Ripafretta, in the Middle Ages, was a place of some importance as the frontier town between Pisa and Lucca.

The rly. continues along the l. bank of the Serchio for a short distance, and then along the foot of the Pisan hills, commanding a fine view, the hills on the l. retiring in beautiful forms, terminated by the castellated point of Monte Diero. The hill upon which the castle stands is the most western spur of the Monti Pisani, which Dante, in Ugolino's dream, describes as interposed between Pisa and Lucca.

"Questi pareva a me maestro e donno
Cacciando 'l lupo e i lupicini al monte,
Per che i Pisan veder Lucca non ponno."
Inf. xxxiii. 27-30.

The valley of the Serchio gradually widens, passing on the rt. Montuolo on the Ozzeri torrent: it has a rather interesting Church. The rly. then crosses a richly cultivated plain to LUCCA.

15 m. **LUCCA** Stat., on the S. side of the town.

Cab 1 l. from the station, or for a drive in the town.

Many travellers content themselves with a hasty view of the chief sights, which may be accomplished in half a day. But those who wish to study a city which is full of historical interest, and perhaps richer than any other in Lombard architecture, may well spend two days here.

Lucca (Latin *Luca*) was probably founded by the Ligurians. There is no indication of its having belonged to the Etruscans; and, indeed, its site in the inland plain was hardly likely to attract that people, who usually built on a moderate hill or on the sea-coast. It stands on no river, though the Serchio runs near to its walls. It was probably subdued by Rome about B.C. 198. Here Julius Caesar, Crassus,

and Pompey formed their triumvirate, B.C. 56.

It became a place of importance under the Lombards; and, after their overthrow, was ruled by dukes of its own. In the 11th cent. it espoused the imperial side against Gregory VII. and the Countess Matilda; and in 1081 was rewarded by the Emperor Henry IV. with a charter of liberty, afterwards enlarged, and was governed by consuls. In 1314 Uguccione della Faggiuola, Lord of Pisa, favoured by the Ghibelline party, made himself master of it. He was expelled 2 years later, and Lucca was governed, until 1328, by Castruccio degli Antelminelli, one of the most remarkable men of his age, and subsequently by Martino della Scala, until it again fell into the hands of the Pisans, who held it till 1369. Its inhabitants then purchased a charter from Charles IV. for the sum of 300,000 florins, and thus recovered their liberties, which they retained until near the end of the century, when another domestic tyrant, Paolo Guinigi, obtained for a time the supreme power. He was, however, delivered to the Visconti by a conspiracy at Lucca, and died in prison at Pavia in 1432.

In 1545 Francesco Burlamacchi of Lucca strove to form a confederation of Tuscan cities against Cosimo I. of Florence and the Germans; but he failed, and was executed at Milan.

From this time Lucca passed under the rule of an aristocracy, regulated by the *Martiniana* law (called after the Gonfaloniere Martino Bernardini, 1556), which allowed only a small number of families to share in the government. This constitution fell when the impulse of the French Revolution reached Italy; and in 1805 Lucca sought and received from Napoleon a sovereign in his sister, Elisa Buonaparte. In 1847 Lucca was incorporated in the grand-duchy of Tuscany; and in 1859 became part of the kingdom of Italy.

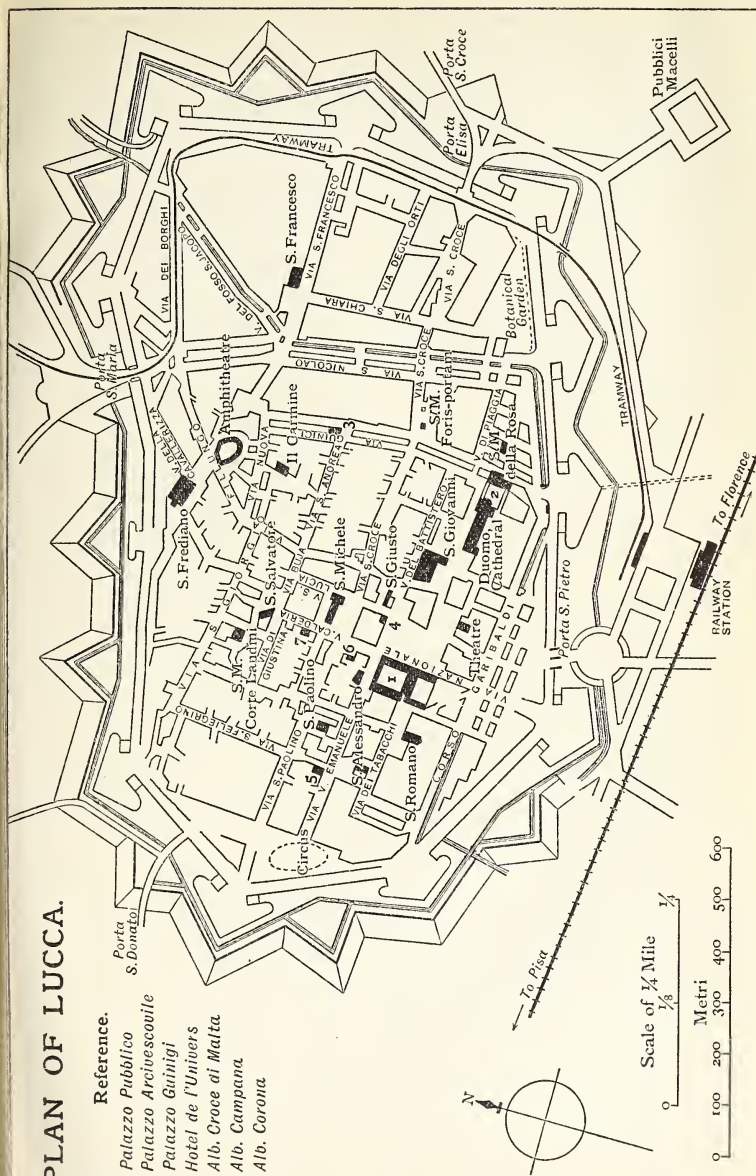
Lucca is reputed to be the first place in Tuscany converted to Christianity, wherefore "cangiò il suo nome, e *Luce* se le diede" (Fazio degli Uberti, *Dittamondo*). Its first Bishop was S. Paulinus, a disciple of S. Peter. A bishop of Lucca, Maximus, appears at the Council of Sardica, 347. The see became an archbishopric

PLAN OF LUCCA.

Reference.

1. Palazzo Pubblico
2. Palazzo Arcivescovile
3. Palazzo Guinigi
4. Hotel de l'Univers
5. Alb. Croce ai Malta
6. Alb. Campana
7. Alb. Corona

Porta
S. Donato



Scale of $\frac{1}{4}$ Mile
 $\frac{1}{8}$

Metri
0 100 200 300 400 500 600

in 1726. The archbishop has the privilege of wearing the insignia of a cardinal, and the canons are mitred.

Lucca produced no painter of eminence; but she was a nursery of architecture; and she boasts a great sculptor in Matteo Civitali (1435-1501), whose works are hardly to be found elsewhere. His nephew, Niccolò, was also a good artist.

The streets are narrow and irregular; there are no omnibuses; and it is difficult to find the way to some of the Churches. We will first describe the chief places of interest—the Duomo, S. Giovanni, the Picture Gallery, S. Michele, and S. Frediano; and will then mention some of the other sights, giving the locality in which they are to be found.

We turn l. from the Rly. Stat., and enter the town by the Porta S. Pietro. In 10 min. we reach the P. Grande, where we turn rt., and reach the **DUOMO**.

The Duomo was founded in 573 by S. Frediano, after the burning of the former Cathedral, now S. Giovanni (see below). The present building was consecrated in 1070 by Pope Alexander II. (1061-1073), who had formerly been Bishop of Lucca. He it was who gave the consecrated banner to William of Normandy for his invasion of England. The Church was lengthened, and its roof raised on Gothic arches, about 1308.

The ***façade**, erected by *Giudetto* in 1204, consists of 3 large but unequal arches which enclose a portico. Over these are 3 tiers of smaller arches, borne by varied and beautiful columns, and forming open galleries: the whole culminating in a horizontal cornice. Between 2 of the arches of the portico is a statue of S. Martin dividing his cloak with the beggar; and on the rt.-hand pier is a labyrinth (12th cent.), probably symbolizing the mystery of life.

From the portico 3 doors lead into the Church. Over that to the l. is a relief of the ***Deposition**, the earliest work of *Niccolò Pisano* (1233); and

beneath it a very rude relief of the Adoration of the Magi, ascribed to his son *Giovanni*. Over the central door is our Lord in glory, with the 12 Apostles; and over the rt.-hand door, S. Regulus. A double frieze is composed of the signs of the zodiac and *symbols of the Months.

A doorway in the N. transept has a *relief of the Madonna and Child.

The E. end of the Church consists of an apse with a gallery formed by small pillars, which is best seen from the court of the archbishop's palace.

The noble **Campanile** stands to the rt. of the W. front. It is, as usual, lightened by the increased size and number of the windows in each successive story, and is crowned with square battlements.

In the **interior**, the nave is in the form of a Latin cross. The lower arches are round; above these is a triforium, which is carried across the transepts, and is lighted by pointed windows with rich tracery. The stained glass is monstrous. Part of the ancient mosaic pavement remains, but is relaid in monotonous smoothness. One part of it represents the judgment of Solomon. The altars in the Duomo are, for the most part, very simple and good.

Half-way down the nave, on the N. side, stands the ***TEMPIETTO**, an octagonal chapel of marble, richly gilt and ornamented, erected by *Matteo Civitali*, in 1484, to contain the **Volto Santo**.

After the Crucifixion, Nicodemus was bidden by an angel to make an image of our Lord; but, leaving it unfinished, he found the Face had been miraculously completed. It is said to have been brought to Lucca in 782. It is really a work of the 11th cent., carved in two sorts of wood. Our Lord stands with arms outstretched, in the attitude of ruling, not of crucifixion. It is dressed in a long imperial tunic and mantle, richly adorned with jewels. It is only exposed to view on the Festivals of the Holy Cross, May 3 and Sept. 14, and on the anniversary of the cessation of a plague, in December. The favourite oath of William Rufus was *Per vultum*

de Lucca. Dante alludes to the Volto (*Inf.* xxi. 48).

The Tempietto is enclosed by a *gilt iron screen. A lamp of gold was offered by the people at the outbreak of cholera, 1836. An exact copy of the image is always exposed to view.

At the back of the Tempietto is a *statue of S. Sebastian, by *Civitali*.

To the l. of the W. door is a fresco by Cosimo Roselli, telling the story of the Volto Santo.

Just by the Tempietto hangs from the roof an iron cresset. When the archbishop pontificates, this is filled with tow, which, at the Gloria, is set on fire, to symbolize the passing of the glory of the world.

The marble *pulpit is by *Civitali* (1498). Close by this is the *Sacristy*, which contains a fine early painting by **Ghirlandaio*, the Virgin and Child, with SS. Peter, Paul, Clement, and Sebastian. On the predella, the Deposition, Martyrdom of S. Clement and S. Sebastian, S. Peter delivered from prison, and the Conversion of S. Paul.

In the *S. Transept* is the very beautiful *monument, in marble, of Pietro da Noceto, Secretary of Pope Nicolas V., by *Civitali* (1472).

Beyond this is the tomb of Domenico Bertini, the patron of *Civitali* (1479). In the Chapel of the Sacrament are small *Angels kneeling on each side of the tabernacle, by *Civitali*. The iron railing round this chapel is very beautiful. Beyond this, on the rt., is the altar of S. Regulus, between SS. John Baptist and Sebastian, surmounted by a sepulchral urn, on which lies a figure of the saint, by *Civitali*. In the predella are Herod's feast, the beheading of S. Regulus, the shooting of S. Sebastian, most delicately carved.

The Choir is enclosed with a very graceful parapet of red marble panels set in arabesques of white marble, by *Civitali*.

In the N. Transept is an altar dedicated, "*Christo Liberatori, ac Divis Tutelaribus*," erected by the Lucchesi after their deliverance from

Pisa in 1369, over which is a theatrical and half-nude Risen Christ, by *Giovanni da Bologna*.

In the adjoining *Cappella del Santuario* is a *Virgin and Child enthroned, by *Fra Bartolommeo* (1509), with an Angel playing upon a lute, S. John the Baptist and S. Stephen.

Further on is the lovely *tomb of Ilaria Caretti, 2nd wife of Paoli Guinigi, by *Jac. della Quercia*. She lies quiet in death; the dog, the emblem of fidelity, at her feet; winged *putti* round the base. (See Ruskin, *Mod. Painters*, ii. 66.)

A little W. of the Duomo is the Church of *SS. GIOVANNI E REPARATA*, the ancient Cathedral. It stands on the site of a pagan temple. The original Church was burned by the Lombards in 572. Over the W. door is a relief of the Madonna and the Apostles (11th cent.). Three white columns in the nave are evidently Roman. In the N. transept is a relief of the Madonna, with SS. Nicolas, Barbara, David, and 2 others. Out of this transept opens the square Lombard *Baptistery*. The original floor has been excavated at a depth of 9 ft. below the present level, and is inlaid with black and white marble in a waved pattern. In the middle is the ancient square font (about 10 ft.), with a cup-like depression in the middle. The circular window has a damaged figure of S. John Baptist, one of the few good windows in Tuscany.

The road opposite S. Giovanni leads back to the P. Grande, on the opposite side of which is the *PAL. PUBBLICO*. We enter, turn to l. into a second court, and ascend the fine staircase to the first floor, which contains the Picture Gallery.

Open daily, 10-2, free; the pictures are numbered and named, and there is a catalogue in each room.

Sala I. **Fra Bartolommeo*, the Madonna della Misericordia. A girlish and lovely Madonna rises from her throne, stretching forth her hands to our Lord in glory. Her mantle is

extended over crowds of troubled people, who pray to her. A very beautiful picture.

**Fra Bartolommeo*. God the Father adored by SS. Mary Magdalene and Catherine of Siena, who stand at the edge of a grave. The landscape and the sky are exquisite; the figures quite free from exaggeration; and, on the whole, this is the finest picture of the master.

Sala II. 9. A male portrait, Flemish, 1519.

32. Adoration of Shepherds, by *Zacchia*, about 1525.

34. Madonna with 4 saints, Tuscan, 15th cent.

37. Madonna with saints, *Aspertini*.

42. Madonna with SS. Laurence and Jerome, school of *Perugino*.

Sala III. contains nothing of importance.

Sala IV. 16. Madonna and Child, with SS. John Baptist, Catherine (?), Antony of Padua, and Lucy, by *Fra Lippo Lippi*.

Sala V. Tarsia stalls from Church of S. Agostino; wooden Madonna, by *Civitelli*; vestments, etc.

Turning to l. outside the Pal. Pubblico, we go down the Via Nazionale to the Church of **S. MICHELE**.

The Church was founded by the Lombards Teutbrandus and Gumpanda, his wife, in 764, and dedicated to S. Michael, devotion to whom had been promoted by his apparition at Monte Gargano, in Apulia, in 491.

The façade was added in 1188 by *Giudetto*, who, 16 years later, built the façade of the Duomo. In the present case he only added a beautiful frontispiece, without structural relation to the Church, for it rises a great height above the roof of the nave. It is built in successive stories, with beautiful colonnades and galleries, and is crowned by a colossal bronze statue of S. Michael, whose wings are formed of separate plates of bronze to diminish the pressure of the wind. The whole façade was renewed in 1862.

The interior of the Church is grand and solemn, but seems small

in comparison with the façade. The 1st Chapel on the rt. contains a *picture of SS. Helena, Ambrose, Sebastian, and Roch, by *Fra Lippo Lippi*. It has been barbarously cut in half, and the other part is in the gallery (see above).

It is a walk of 10 min., through narrow and picturesque streets, to the Church of **S. FREDIANO**.

S. Frediano (Frigidianus, Finnian, or Findbarr, "Fair Hair") was the son of a King of Ulster. He was born about 500, and trained at Candida Casa, in Galloway, a convent founded by St. Ninian. He travelled to Rome, was warmly received by Pelagius I., and lived at S. John Lateran. After a visit to Ireland, where S. Columba was his pupil, he returned to Italy, and became a hermit near Pisa, in a cave which S. Augustine is said to have inhabited. In 565 he became Bishop of Lucca. In 572 the city and the Cathedral were burned by the Lombards. He afterwards founded the present Cathedral, and a Church outside the walls, which he dedicated to SS. Laurence and Vincent, but which is now called by his name. He died in 588, and was buried in this Church. His Fest. is Nov. 18; that of his translation, March 18.

He is frequently represented as performing 2 miracles. A huge stone which was required for the building of the Cathedral could not be moved till S. Frediano lifted it into a cart drawn by wild oxen. Again, when the town was threatened by a flood of the river Serchio, the saint diverted its course with a rake. (See Marg. Stokes, *Six Months in the Apennines . . . in search . . . of the Irish Saints*, London, 1892.)

The present building was begun by the Lombard king, Perharit, 671, who used the stones of the neighbouring amphitheatre. His son Cunibert continued the work. In the 12th cent., when the Church was included within the new city wall, the Abbot Rotone built the apse on the site of the former entrance, and added the façade at the other end, where the High Altar formerly stood.

The simple and grand façade contains, above a dignified Ionic

colonnade, a fine *mosaic of our Lord in glory, supported by angels, and worshipped by the 12 Apostles. The apse at the E. end has a similar colonnade. By the side of it rises the noble *Campanile, with 6 tiers of windows, increasing in number and size as they ascend. There is, perhaps, hardly a tower in Italy equal to it in dignity.

The interior of the Church was originally a basilica without transepts, and with double aisles; but the outer aisles have been converted into chapels, much to the injury of the building. The columns are from ancient Roman edifices. There is an open wooden roof. On the W. wall are frescoes of the Assumption, by *Rid. Ghirlandaio*, and of the Madonna and Child, with 4 saints and a lovely child-angel, by *Aspertini*, a pupil of Francia. Near the door is an ancient circular font for immersion, by an unknown Magister Robertus (12th cent.?). Its quaint sculptures represent the Passage of the Red Sea, Moses receiving the tables of the Law, Christ and the 12 Apostles (under acute arches), a Miracle of Healing by Christ, the Penitence of S. Peter, etc. The *font now in use is a beautiful work by *Niccolò Civitali*, nephew of Matteo, curiously built in a recess in the wall.

Close to this, at the W. end of the S. aisle, is the Chapel of S. Zita, over the entrance to which is a fine Annunciation by *Giovanni (?) della Robbia*.

S. Zita, b. 1211, spent her life as a domestic servant, bearing the cruelty of her mistress, and resisting the temptations of her master. She died in 1272. Her festival (April 27) is specially kept by servants, who bear nosegays and lay them on her tomb. Dante (*Inf.* xxi. 38) calls the Luccan councillors "anziani di santa Zita."

Further along the S. side of the Church, behind the Pulpit, is the *Assumption, with David, Solomon, SS. Anselm, Augustine, and Peter Igneus, by *Francesco Francia*. Here is also an Assumption in wood, coloured, by *Niccolò Civitali*.

The Choir has a pavement of *opus Alexandrinum*.

To the l. of the Choir, at the end of the N. aisle, is the stone (measuring about 18 ft. \times 7 \times 1½) which S. Frediano lifted into the cart. Close to it is the slab which formerly covered his grave, and was afterwards used as a threshold.

In the N. aisle, in the **Cappella del Sacramento** (4th l.), are some *reliefs, by *Jacopo della Quercia* (1422), representing the Virgin and Child, with 4 saints. Under the Altar are the remains of S. Richard, a Saxon king, who died here on his way to Rome. In the **Cappella di S. Agostino** (2nd l.) are 4 admirable *frescoes by *Aspertini*—the Nativity and the Entombment, the Baptism of S. Augustine, and S. Frediano diverting the Serechio.

From S. Frediano it is worth while ascending the ramparts to get a view of the beautiful Pal. Fillungo, with wide *loggie* formed by black columns—now used as a brewery.

There are many other buildings in Lucca which will repay the visitor who takes the pains to find them; but it is difficult to indicate the way through the narrow and winding streets.

A short distance E. of the Duomo, behind the archbishop's palace, is the pretty little Gothic Church of ***Sta. Maria della Rosa**.

It was erected in 1309, but some of the reliefs on the outside are earlier. It contains nothing of interest.

In the same street (Via della Rosa) is the Church of

Santa Maria Forisportam, so called from its having been without the gate of the city prior to 1260; a fine Lombard church, with round monolithic columns, altered in 1516 by the nave and transepts being raised. The 6 Corinthian capitals of the pilasters on the lower tier, and the architrave over the centre door, appear to be Roman. Over the

4th altar on the S. is a *picture of S. Lucey, by *Guercino*. A granite column before the Church was the goal of the races formerly held here.

A little N. of this Church, in the narrow V. del Angelo Custode, is the beautiful red-brick **Pal. Borghi**, almost in the Venetian Gothic style, with mullioned windows. It was built by Paolo Guinigi, in 1413. On the top of its lofty tower trees are growing.

Tradition says that, when Lucca was besieged, Guinigi had a garden planted on the top of the tower, and held banquets there, to show his indifference to the enemy.

In the neighbouring **Pal. Mansi** are a few good pictures, mostly Dutch, and some tapestries. (For admission, ring the bell: fee to servant.)

N. of S. Michele is the Church of **San Salvatore**, now belonging to the Misericordia Guild. Over one of the W. doors is a curious early relief of a feast. Over the S. door is a relief of a baptism or the bathing of a child, by Biduino (about 1180), the predecessor of Niccolò Pisano. The interior is modernized.

To the W. of this is **Sta. Maria di Corte Landini** (or **Orlando**), of the 13th cent., with monsters projecting on the S. side. It contains fine marble columns, but is spoiled by *rococo* ornament.

Near it are some small remains of a **Roman theatre**.

Still further N. is the Church of **S. Agostino**, which contains a Virgin and Child, with SS. Augustine, Monica, Nicolas, and Jerome, by *Cosimo Rosselli*.

Close to the W. end of S. Frediano is the **Piazza del Mercato**, on the site of an ancient amphitheatre. The modern houses follow the line of the ancient walls. The E. entrance belongs to the Roman building.

In the Via Vittorio Emanuele, which runs by the side of the Pal. Pubblico, is the beautiful little basilica of **S. Alessandro**, said to date from the 7th cent. It contains marble columns taken from some Roman buildings. Over the S. door is a fine relief.

At the end of the Via Vitt. Emanuele is the fine but decayed Church of **S. Romano**.

S. Romanus was the gaoler of S. Laurence, and converted by him. He was beheaded in 258. His festival is Aug. 19. The Church belonged to the Knights of Malta, whose cross is to be seen on some tombs built into the outer wall. It served as the private chapel of the ducal household.

There is a strange Campanile, resting partly on two tall piers, with a staircase open to the air. Behind the High Altar is a *relief of S. Romano, by *Civitali*: the armour has been coloured with brown and gold.

Just out of the P. Grande, near the Albergo Universo, is the Church of **S. Giusto**, with a good front, and monsters projecting like gargoyles from the door-jambs. There is also a fine frieze over the door; and the red-brick campanile is striking.

Many of the other Churches and Palaces are interesting. There are several medieval towers.

Lucca contains 3 good Libraries: that of the Archbishop, in his palace; that of the Canons, attached to the Duomo; and the Biblioteca Reale, in Via S. Giorgio, near S. Agostino.

There is a very pleasant walk on the **Ramparts**, which are planted with trees. On the N. there is a fine view of the rugged Apuan mountains; on the S. we look over the plain, crossed by a fine aqueduct, to the hills between Lucca and Pisa.

There are many fine villas in the neighbourhood of Lucca.

About 3 m. distant is the Royal

Villa of **Marlia**, with a beautiful garden ornamented with fountains, in imitation of Marly, near Paris. (Apply for admission at the Pal. Pubblico in the town: carriage about 3 l.)

For rly. to **Bagni di Lucca**, see Rte. 2.

Beyond Lucca the rly. runs across a fertile plain, commanding splendid views of the Apuan mts. to N., and the Pisan hills to S., to

23 m. **Altopascio** Stat., with a picturesque medieval bell-tower; and

30 m. **PESCIA** Stat., ☆, 1½ m. from the town (10,000). A flourishing place, beautifully situated among groves of olives and mulberries, with a background of purple hills. The white mulberry has been cultivated here since 1340.

The **Duomo** has been modernized, only a small portion of the ancient façade and the tower of 1356 remaining. Its principal ornament is a monument to Baldassarre Turini, by *Raffaele da Montelupo*, the disciple of Michelangelo. The Chapel in which it stands is a rich specimen of the Cinquo-cento style (1451). The Church of **S. Francesco** has one of the 5 earliest portraits of S. Francis, by *Benlinghieri* (1235).

There are several manufactories of paper in and about Pescia. A great deal of silk is produced in the neighbourhood and sent to Lyons. Leather and felt hats are also manufactured here; and, on the whole, Pescia is one of the most actively industrious towns in Tuscany. It was the birthplace of Pacini, the composer.

A very agreeable road of 22 m. up the valley leads from Pescia N. to San Marcello (p. 10).

From Pescia the rly. runs to 33 m. **Montecatini** Stat., ☆, at the mouth of the Val di Nievole.

The mineral springs at this place have been used since 1330. At the present time they are the property of the State, and are leased to a company.

Eight springs are in use, varying in temp. from 71° to 86° Fahr. They contain varying quantities of chloride of sodium, carbonate of lime, magnesia, and sulphates of lime, potass, and soda. They are recommended for gastric and hepatic complaints, and gout. The directing physician, Dr. Fedeli, speaks English. The bathing establishments and hotels are good, and have been greatly improved in the last few years.

A funicular rly. leads from the baths to the old town of Montecatini, 2 m. to N. Here the Florentines were defeated in 1315 by Uguccione della Faggiuola, Lord of Pisa and Lucca, and leader of the Ghibellines.

The hill is crowned by the ruins of the old Castle. In the sacristy of the parish Church is a fine silver reliquary. The view is glorious.

There are many pleasant walks and drives, especially in the Val di Nievole. In the neighbourhood is a fine volcanic cavern—**Grotta di Maona**—with stalactites.

N.B.—This place is to be distinguished from Monte Catini, near Volterra (Rte. 12).

Leaving the Baths, the rly. approaches the range of hills that bound the Val di Nievole on the E. On one of them, which is of a singular conical form, is situated *Monsummano*, 2 m. (20 min. drive), from

34 m. **Pieve Monsummano** Stat., ☆. Near the town (6000) was discovered, in 1849, the *Grotto* of the same name in the limestone rock, from which issue the hot springs used as vapour-baths, and very efficacious in rheumatic and paralytic affections. A large *bathing establishment* was erected here in 1874: open 1st June to 15th of September. The visit of Garibaldi to recover from his wounds has tended to give the place a reputation. At Pieve, in the plain, is an ancient church.

39 m. **Serravalle** Stat., a picturesque little town on the carriage-road. Upon the hill above are the ruined towers of the ancient **Rocca** or castle, and the old gateway which crosses the road answers to its name by *closing the valley*. Situated, as the fortress

is, between Pistoia and Lucca, it was a post of some importance in medieval warfare. The castle is apparently constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th cent. A fine distant view of Pistoia on the E. is gained from the summit, and, in the opposite direction, of the rich Val di Nievole, and the distant group of the Pisan hills.

Soon after crossing the Nievole, a deep cutting leads to the tunnel of Serravalle, excavated in the limestone rock; emerging from which we soon reach

42 m. **Pistoia Junc. Stat. (Rte. 1).** Here carriages are sometimes changed for

63 m. **FLORENCE.**

ROUTE 6.

FLORENCE TO FAENZA, BY BORGO S. LORENZO, AND MARRADI. 64 m. by rail. 2 trains daily, in 3-4½ hrs. No express trains.

Miles.

	Florence.
20	S. Pier a Sieve.
23	Borgo S. Lorenzo.
43	Marradi.
64	Faenza.

This line runs through a very picturesque country, and offers an attractive route between Florence and the Adriatic.

After leaving Florence the line runs up the valley of the Mugnone, under the steep hill of Fiesole, which is

extensively quarried for building-stone.

5 m. **Le Caldine Stat.**, ✱. About 1 m. further is **S. Maddalena**, with a *fresco by *Fra Bartolommeo* — the Madonna and Child (1514).

Hence the line rises steeply, with fine viaducts and tunnels, and crosses the ridge which separates the valley of the Mugnone from the rich district called the Mugello.

15 m. **Vaglia Stat.** Hence it is a beautiful walk of about 4 m. E. to **Bivigliano**, where, in the parish Church, is a very fine *altar-piece by *Luca della Robbia*, almost hidden behind a hideous altar. Hence a steep road leads in 1 m. to **Monte Senario**, a convent built by the Order of Servites in 1240 (see **Florence**, *SS. Annunziata*, p. 220). It is still in the hands of the monks, and contains nothing of interest. The grounds contain a noble forest of pines, and command glorious views. A steep path leads down to a little cavern in which S. Filippo Benizzi lived, and where he miraculously brought a spring of water from the rock.

From Florence it is a beautiful drive of 9 m. by Pratolino to the foot of Mte. Senario, and thence a fine walk of 2 m. through the pine-forest to the convent. Another road leads through Fiesole and L'Olmo to (11 m.) the foot of Mte. Senario. (See **Exc. from Florence**, p. 280.)

20 m. **S. Pier a Sieve Stat.**, ✱. In the parish Church is a fine font by one of the *Robbia*. Hence a diligence runs daily to (3 m.) **Scarperia**, ✱, built, in 1306, by the Commune of Florence, "to curb the pride of the Ubaldini and other rebels of the Mugello." The parish Church has some fine cloisters. In the Pal. Vecchio there are interesting frescoes. There is a large industry in scissors.

From S. Pier a Sieve it is a beautiful drive of 3½ hrs. to **Covigliano**, ✱, a summer resort under the crest of Monte Beni. It lies on the high-road between Florence and Bologna. 2 m. from Covigliano, near

the Church of Pietramala, is the "volcano," a jet of natural gas. A futile attempt has been made to find petroleum.

23 m. **Borgo S. Lorenzo** Stat., ☆, the capital of the Mugello. Hence the rly. rises to

43 m. **Marradi** Stat., ☆ (1090 ft.), in the narrow valley of the Lamone, granted in 1191 by the Emperor Henry VI. to Conte Guido. Hence the line descends to

53 m. **Fognano** Stat.

64 m. **Faenza** Stat., ☆. (See *Handbook for N. Italy.*)

ROUTE 7.

(Compare Map.)

FLORENCE TO THE CASENTINO.

Miles,	
	Florence.
13 rly.	Pontassieve.
	Vallombrosa 14 m., road.
16 rly.	S. Ellero.
	Saltino, 5 m. rly.
	Vallombrosa , 1 m., road.
55 rly.	Arezzo (change).
75 rly.	Bibbiena.
	La Verna , 7½ m., road.
	Badia a Prataglia. 10 m., road.
78 rly.	Poppi.
	Camaldoli , 8 m., road.
83 rly.	Stia-Pratovecchio.
92 road.	Consuma Pass.
107 road.	Vallombrosa.

The Casentino is the name given to the upper valley of the Arno, from its rise on Mte. Falterona to the point where it widens below Mte. Giovi. It forms an irregular parallelogram, of which the diameter from N. to S. measures about 30 m., and that from E. to W. 21 m. It contains the 3 celebrated monasteries of Vallombrosa, Camaldoli, and La Verna, and several interesting towns; and well deserves a visit for the sake of its beautiful scenery. An excellent guide is the *Guida Illustrata del Casentino*, by Sig. C. Beni (*Firenze*, 1889), who has, in his house at Stia, an admirable collection of local birds, which he courteously shows to visitors.

EXCURSION A.—FLORENCE TO VALLOMBROSA.

Vallombrosa, ☆ (3140 ft.), may be reached from Florence in two ways—

(1) Train to (16 m.) S. Ellero (Rte. 8). 3 trains daily, in 1 hr.

Cog-wheel train from S. Ellero to Saltino, ☆, 1 m. below the Convent, in 1 hr., and trains according to season.

(2) Train from Florence to (13 m.) Pontassieve (Rte. 8); and thence carriage to (14 m.) Vallombrosa.

The road runs past the picturesque village of Pelago up the valley of the Vicano, among chestnuts, oaks, and beeches, until, a little below the Convent, it enters a magnificent pine forest. There is an abundance of water in rushing brooks, recalling Milton's lines—

"Thick as autumnal leaves that strew the brooks

In Vallombrosa, where the Etrurian shades,
High over-arched, embower."

Par. Lost.

Several large hotels have been opened at **Vallombrosa**, ☆, and at Saltino for the summer season. (See Index.)

Vallombrosa was anciently called *Acqua Bella*, and received the name of *Valembrosa* (Vallis imbroza) from its rainy climate. The more romantic *Vallombrosa* is a modern corruption, and does not occur in any ancient documents of the order, or in the life of the founder, written by a Bishop of Pistoia about the year 1200.

The **Monastery** was founded in the

11th cent. by S. Giovanni Gualberto. (For his conversion and life, see S. Miniato al Monte, p. 287.) The occupants of Vallombrosa were at first hermits, living apart in cells, but subsequently the Convent was added. * It is said to have been the first order to which lay brethren were admitted, to manage secular affairs, but there was probably a similar arrangement at Lerins in the 5th cent. The habit was at first grey, afterwards brown, and eventually black. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first abbot. He died July 12, 1073, at the age of 74; and in 1193 was canonized. His Fest. is July 12. The Monastery became very rich from endowments by the Countess Matilda and others; and in 1637 the present extensive buildings were erected. It was a great place of refuge for persecuted ecclesiastics during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa was Guido Aretino, a writer upon music in the early part of the 11th cent. After having visited Rome twice, upon the invitation of John XIX. and XX., he was prevailed upon by the abbot of a monastery at Ferrara to settle there. He seems to have been the first to use "lines" and "spaces" for musical notation; but he is chiefly celebrated as the inventor of the "scale" or "gamut." Having observed that the music then in use for the following Hymn to S. John Baptist, by Paulus Diaconus (8th cent.), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adopted these six syllables to represent the six sounds—

"*Ut* queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labii reatum
Sancte Johannes!"

The syllable *Do*, being easier to sing, was substituted for *Ut*, and *Si* added, in the 17th cent.

The Church, built in the 17th cent., is in the form of a Latin cross. The sacristy is lined with carved chestnut presses. The refectory is capable of accommodating 200 persons at table.

The Convent is now a School of Forestry, and the former guest-house,

where Milton is supposed to have lodged, is a hotel.

270 ft. higher is the **Paradisino**, the ancient Hermitage, now a hotel, on the summit of an isolated rock. From the windows fine views are gained over the valley of the Arno, to Florence, and beyond to the mountains of Carrara. Charming ascents may be made to (1 hr.) **Monte Risala** (4877 ft.), and other peaks of the chain of the Prato Magno to the S.E. The highest peak (5222 ft.) may be reached in 3½ hrs. (descent, 3 hrs.) from the Paradisino, but the view is limited.

The return from Vallombrosa may be made by a delightful road to (about 12 m.) **Rignano Stat.** on the Florence-Arezzo line.

EXCURSION B.—TO LA VERNA.

From Florence to Arezzo by rly. 55 m. 6 trains, in 1½–4 hrs. (Rte. 8.)

From Arezzo to Bibbiena by rly. 20 m. 3 trains, in 1½ hr.

From Bibbiena to La Verna by road. 7½ m.

Bibbiena, ✱, the birthplace, in 1479, of Cardinal Bibbiena (Dovizzi). The Church of S. Lorenzo has a work in terra-cotta of the *Robbia* school. Hence a rough and steep road leads E. to

7½ m. **LA VERNA** (or **Alvernia**), ✱ (3700 ft.), on the slope of the mt. of **La Penna** (4100 ft.).

The site was given to S. Francis (for whose life, see Assisi, p. 149) by Count Orlando Catani, in 1213. The present owners of it are the municipality of Florence, as successors to the *Arte di Lana*, and the friars (Reformed Minorites) have not been disturbed. They give simple hospitality (an adequate offering should be made) to male visitors, but ladies must lodge in the village inn.

Half-way to the Convent from the inn is the **Cappella degli Uccelli**, where flocks of birds welcomed S. Francis on his first visit, in 1216.

A low gate, inscribed with the words, *Non est in toto sanctior orbe*

mons, leads to the court, in which are the Churches and the entrance to the Convent. The first building is the **Cappella degli Angeli**, built by S. Francis in 1216, and containing a terra-cotta (*Robbia*) altar-piece of the Madonna della Cintola, and a Nativity and Burial of our Lord in the same ware.

By the side of this Chapel is the great **Church**, built in 1348 by Tarlato, Count of Pietramala. There are several pieces of *Robbia* ware; as also in a Chapel near the entrance to the Bosco. From this chapel a corridor, 250 ft. long, leads to the **Church of the Stigmata**, where S. Francis "*da Cristo prese l'ultimo sigillo*" (Dante, *Par.* xi. 107), built in 1263 by Count Simone da Battifolle. It contains a *Robbia* Crucifixion, with the B. Virgin, S. John, S. Francis, and S. Jerome. Below this chapel is the **Sasso Spiccato** (detached rock) whence the devil hurled S. Francis. It is now accessible by steps cut in the stone; and beneath this is a damp cave, called S. Francis' Bed, whence a raven used to call him every night to Matins.

In the Convent itself, and not usually visible, is a fine *Robbia*, our Lady of Consolation.

About 1 m. from La Verna is the village and ruined castle of **Chiusi**, occupying the site of the ancient town of Clusium Novum, probably built by refugees from Clusium about B.C. 295. Michelangelo's father was appointed by the Signoria of Florence Podestà of Chiusi; and at **Caprese**, a small hamlet about 2 hrs. further S.E., in the valley of the Singerna, one of the affluents of the Tiber, the great artist was born on the 6th March, 1475. (See p. 129.)

EXCURSION C.—BIBBIENA TO BADIA A PRATAGLIA.

10 m. by good road in 2 hrs. Carriage.

Badia a Prataglia may also be reached from Poppi (see below). 9 m.

The **Badia a Prataglia**, ✱, was founded by Benedictines about 980.

It was associated with the new Convent of Camaldoli in the 12th cent.; deserted by its monks, and suppressed by Boniface IX. and annexed to the Camaldulensian Order in 1391.

The Church now serves for the parish. It has an interesting crypt with romanesque columns, now a wool-store.

At **Boscoverde**, near Prataglia (2700 ft.), is a summer Pension.

The road continues beyond Prataglia, passes (10 m.) Bagno di Romagna, ✱, and leads to (58 m.) Forlì (see *Handbook for N. Italy*).

EXCURSION D.—POPPI TO CAMALDOLI. 8 m.

The rly. from Arezzo continues to (23 m.) Poppi. Thence a good road (carriage, 7-10 l.) to (8 m.) Camaldoli.

The picturesque and ancient little town of **Poppi**, ✱, singularly placed on a high rock (1540 ft.), whose base is washed by the river, is the capital of the Casentino. The courtyard of the old Castle (1274) contains some curious architecture by Arnolfo del Cambio; and a skilfully constructed staircase leads to a *Chapel* with some frescoes, by *Spinello Aretino*, or, more probably, *Jacopo da Casentino*. About a mile below the bridge over the Arno, a road turns l. and ascends the l. bank of the Sova torrent to the Convent of

43 m. **Camaldoli**, ✱ (2700 ft.), situated on a rocky slope of the Apennines, thickly covered with fine firs, and watered by numerous streams. It was founded in 1018 by S. Romualdo.

S. Romualdus was a nobleman of Ravenna, born in 907. Horror at the fatal result of a quarrel caused him to retire to the Monastery of S. Apollinare in Classe. Afterwards he put himself under the tuition of a hermit named Marinus, who treated him with such cruel blows that he lost the hearing of one ear. He then went to Spain, where the people designed to kill him, that they might possess the relics of so holy a man. After a sojourn in Hungary he founded an

order of hermits on a site which was called after the giver, *Campus Maldoli*, or *Camaldoli*. The hermits were to live in entire isolation and silence, save in church. Their habit was white, in consequence of a vision seen by Romualdus of Jacob's ladder and white angels ascending it; hence the Camaldulensians are often called *Fрати degli Angeli*. He died at a great age in 1027. His Fest. is Feb. 7. After his death the conventual life was combined with that of hermits.

The Church and Convent were destroyed by fire in 1203, and were so much injured when the Convent was besieged, in 1498, by the Duke of Urbino, that in 1523 the Church was rebuilt and adorned with some youthful paintings of *Vasari*. It was again enlarged and restored in 1772-1776. It was suppressed in 1866, and belongs to the Woods and Forests Department, only a few monks remaining for the service of the Church. The Convent contains a fine court, part of the original house of Count Maldoli.

Higher up the glen, and about $\frac{3}{4}$ hr. N. of the Convent, is the **Sacro Eremo** (3700 ft.), still occupied by Camaldolese hermits, distinguished from Camaldolese monks. The finest general view is gained from an open space on the summit of the ridge, called the ***Prato al Soglio**, mentioned by Ariosto—

‘ . . . Scuopre il mar Schiavo e il Tosco
Dal giorgo onde a Camaldoli si vene.”

EXCURSION E.—FROM POPPI TO STIA AND MONTE FALTERONA.

1 m. beyond Poppi the rly. crosses the small plain of **Campaldino**.

Here was fought, June 11, 1291, a famous battle between the Florentine Guefs and the Ghibellines of Arezzo. The Aretines were routed, and their bishop, Ubaldini, slain. Dante (then aged 24) fought in this battle, and puts a description of it into the mouth of Buonconte di Montefeltro (*Purg.* v.).

At **Certomondo**, on the field of battle, a road diverges l. to **Consuma** (see below). It passes in about 1 m.

Borgo alla Collina, ✕, where is preserved in the Church the mummy of **Cristofano Landino**, Chancellor of the Florentine Republic.

The castle of Borgo was bestowed on him as a reward for his public services and for his commentary on Dante; and hither he retired in 1497, to avoid being implicated in the plots against the Medici.

6 m. from Poppi is the stat. of **Stia-Pratovecchio**, between the 2 towns, which are $\frac{1}{4}$ m. apart.

At **Pratovecchio**, ✕, are remains of the ancient walls, and 5 towers.

This was the birthplace of Landino Landini the friend of Dante, and of his son Jacopo Landini (called *da Casentino*) the painter. It is thought that Dante spent some years here, as guest of Conte Guido Salvatico, about 1306.

From Pratovecchio it is an interesting walk (2 m.) to the picturesque castle of **La Romena**, mentioned by Dante (*Inf.* xxx. 73).

At **Stia**, ✕ (1476 ft.), is a Parish Church said to have been founded by the Countess Matilda. It is of rude architecture, round arches resting on thick columns. In the sacristy is a ciborium by one of the *Robbia*, and in the Via Madonna Lunga a Madonna and Child ascribed to *Luca della Robbia*.

In former times bull-fights used to take place in the Piazza.

In the bed of a small lake N.E. of Stia, during the drought of 1838, many Etruscan antiquities—weapons, statuettes, *aes rude* and *aes signatum*, etc.—were discovered, together with vast numbers of stems of pines. It is supposed that these trees were carried into the lake by a landslip, and that the water, impregnated with their juices, became medicinal; in which case the objects found in the lake were probably *ex-voto* offerings (Dennis, ii. 107).

From Stia it is a walk of 4 hrs. to the summit of **Monte Falterona**. A path leads as far as (3 hrs.) the source of the **Arno**; after that there is no regular way. On the summit (5426 ft.) there is a Refuge, *Ricovero Dante*,

THE CASENTINO.



THE HISTORY OF THE UNITED STATES OF AMERICA



built by the Italian Alpine Club. It contains neither food nor utensils. Key from Sig. C. Beni, Stia, or from the Secretary of the Club, 4, Via Tornabuoni, Florence. The *view is magnificent, extending to both seas.

GENERAL PLAN FOR TOUR OF THE CASENTINO.

It is possible to visit all the chief sights of the Casentino in the following order:—

1st day: from Arezzo to Bibbiena and La Verna. Return to sleep at Bibbiena.

2nd day: Bibbiena to Poppi and Camaldoli. Return to sleep at Poppi or Stia.

3rd day: a very fair driving-road leads from Stia to (9 m.) the **Consuma Pass**, where there is a humble inn (3435 ft.). Thence the road continues to (6½ m.) **Diacceto**. There a road diverges l. to (4 m.) **Pelago**, ✕, a picturesque town, the birthplace of Lorenzo Ghiberti. From Pelago it is 8½ m. to **Vallombrosa** (p. 41).

A much shorter way is by a footpath direct from the Consuma Pass to Vallombrosa. At the Pass we turn to l. and (1½ hr.) reach Villa del Lago, on the edge of a deep ravine, which we cross to S. Miniato, and reach (1 hr. further) Vallombrosa. The road is poor, and in parts is no better than a mule-path.

There is a diligence daily from Stia by the Consuma to (23 m.) Pontassieve (p. 41).

ROUTE 8.

FLORENCE TO ROME BY AREZZO AND CHIUSI. 197 m. by rail. 5 trains daily, in 5¼–11¼ hrs.

Miles.

	Florence.
13	Pontassieve.
16	S. Ellero, Junct.
55	Arezzo, Junct.
	Monte S. Savino, 13 m., by road.
	Fojano, 23 m., by road.
72	Cortona.
76	Terentola, Junct.
95	Chiusi, Junct.
120	Orvieto.
137	Attigliano, Junct.
146	Orte, Junct.
154	Civita Castellana.
197	Rome.

FLORENCE. Central Stat.

The rly. sweeps round Florence to Porta alla Croce Stat., where all trains but one stop; and then ascends the valley of the Arno.

8 m. **Compiobbi Stat.** Pleasant walks: S. to l'Incontro (1830 ft.), crowned by a Franciscan Convent (2 hrs.); and also N. to Montiloro (1580 ft., 2 hrs.); fine views. Provisions should be taken.

13 m. **Pontassieve Stat.**, ✕. Hence there is a carriage-road to Vallombrosa (Rte. 7).

16 m. **S. Ellero Stat.** Starting-point of cog-wheel rly. to Vallombrosa (Rte. 7).

18 m. **Rignano Stat.**, ✕. Here the valley contracts.

23 m. **Incisa Stat.** So called because the river makes a deep cutting in the loose, chalky soil.

30 m. **S. Giovanni Stat.**, ☆. The birth-place of Masaccio (Tommaso Guidi) in 1401. In the Church of the **Madonna delle Grazie** are early Sienese pictures of the Virgin and Child, with saints; and, in a Chapel, rt. of the High Altar a fine Madonna by *Masaccio* (?).

34 m. **Montevarchi Stat.**, ☆ (10,000), a walled town, the capital of Val d'Arno di Sopra. In the Collegiate Church of **S. Lorenzo** are some reliefs by the *Robbia* family. The **Museum** of the Accademia Valdarnese contains fossils, in which the neighbourhood is rich.

The line now traverses a series of sand-hills, which the rains have furrowed with deep ravines.

38 m. **Bucine Stat.** The town on a hill to rt. Lignite is found here, and is used as fuel on the rly.

42 m. **Laterina Stat.** The highest point of this section of the line. As we enter the Val di Chiana we pass on rt., near Pratantico, a series of locks for regulating the drainage.

Tacitus tells us (*Ann.* i. 79) that in the reign of Tiberius, A.D. 15, it was proposed to diminish the floods of the Tiber by diverting the waters of the Clanis (Chiana) into the Arno. The Florentines, appearing for the first time in history, protested that their lands would suffer; and, whether on this account, or out of a superstitious fear of dishonouring the Tiber, the plan was abandoned.

The pestilential swamp of the valley of the Chiana has been reclaimed by the use of *colmate*, i.e. "fillings." The method consists in causing the torrents to deposit their mud in the marshy districts, and thus to raise the soil. The work was begun by the mathematicians Torricelli and Viviani, and completed by Count Vittorio Fossombrone in 1789. Most of the waters of the Upper Chiana now reach the Arno without causing any of the anticipated mischief.

55 m. **AREZZO Stat.**, ☆. Junct. for

the Casentino Rly. (Rte. 7), and for the rly. to Borgo S. Sepolero, Gubbio, and Fossato (Rte. 20).

Arezzo is first mentioned, under the name of Arretium, as one of the Etruscan cities which allied themselves with Rome against Tarquinius Priscus. In 301 B.C. it expelled the noble family of the Cilnii (ancestors of Maecenas), who sought help from Rome; and the Arretines were defeated. Arretium was besieged by the Gauls, B.C. 284. Here the Romans, under Flaminius, fixed their camp before the battle of Lake Thrasymene. During the second Punic war Arretium threw off its allegiance to Rome, but was compelled to furnish Scipio's fleet with the fittings of 40 ships. Three Roman colonies were established in her territory; and it is probable that the present city occupies the site of one of them, and that the Etruscan city stood on the hill called Poggio di S. Cornelio, 3 m. to the S.E.

Arretium shared the universal misery of Italy at the hands of the Vandals, 452. It is said to have been destroyed by Totila, 542. Under the Lombards it was ruled sometimes by judges, appointed by the conquerors, and sometimes by its bishops. At a later period it generally supported the Ghibelline side, and was consequently engaged in frequent wars with Florence. It yielded to the despotism of its militant bishop, Guido Tarlati, early in the 14th cent. It finally submitted to Florence in 1384.

In 1799 it rose in vain against the French invaders, but was sacked by Gen. Mounier.

Among its eminent citizens are C. Cilnius Maecenas (*atavis editus regibus*), the friend of Augustus and patron of Horace; Margaritone the painter (1216-1293); Petrarch the poet, whose father was an exile from Florence (1304-1374); Spinello Aretino the painter (1333-1410); Guido, the inventor of the musical scale (see *Casentino, Vallombrosa*); Pietro Aretino, the most shameless writer of the late Renaissance (1492-1566); and Giorgio Vasari, architect, painter, and historian of painting (1512-1574).

The chief sights of Arezzo can be seen in half a day: they are the Duomo, S. M. della Pieve, S. Francesco, the Museo, and Pinacoteca.

AREZZO.

Reference.

1. *Palazzo Comunale*
2. *Palazzo Pubblico*
- a. *Albergo Stella*
- b. *Albergo Inghilterra*
- c. *Albergo Vittoria*
- d. *Post and Telegraph*



Leaving the Stat. we follow the Via Guido Monaco, past the Piazzo containing his statue, and a public garden with a monument to those who fell in the wars of Unity, and enter, in 10 min., the Via Cavour. Here we turn to rt., and reach the Church of

***S. Francesco.** Its walls are covered with ruined frescoes. On the S. wall is an **Annunciation* by *Spinello Aretino*, and a Crucifix by *Margaritone* (?). In a Chapel built out of the N. side is a pagan tomb used for a local saint, and a curious tomb in rough terra-cotta. In the Choir, behind the High Altar, are **frescoes* by *Pietro della Francesca*, of the History of the Cross, of remarkable vigour. (For the legend of the Holy Cross, see *Florence*, Sta. Croce.) There is also a grand *Annunciation*, by the same master.

S. of the Choir, and under the belfry, is a Chapel, with **frescoes* by *Spinello*: S. Michael appearing to S. Gregory, and slaying the dragon.

A short distance further we turn to l. in the Corso Vitt. Emanuele, and see before us the grand Campanile of

***S. Maria della Pieve.**

The Church is said to have been built before A.D. 700, on the site of a temple of Bacchus. The campanile and façade were added in 1216; and the whole building has been really well restored in 1877.

The **façade**, over 3 doorways, consists of 3 open colonnades, containing 58 columns of various shapes; that in the middle of the highest story being a human figure. Over the doors are some curious archaic reliefs.

The ***Campanile** rises to the S. of the façade. It consists of 5 stories, with windows supported by white columns with carved capitals. These windows do not follow the usual plan of increasing in size and number as the tower rises.

Outside the **S. door** is a curious panel of Comacene knotted pattern, and a relief of men wrestling with lions, etc.

The grand exterior of the **apse** is best seen from the Loggia di Vasari

(see below). It contains 2 open colonnades.

The **interior** of the Church is very grand. It consists of a nave separated from 2 aisles by great round columns. Four square piers support the shallow dome. There are no altars along the walls of the nave. The Choir is raised, as at Fiesole, over a confession or open crypt. The apse is very severe and grand.

On the W. wall is a curious relief of the Adoration of the Magi. On the pillar N. of the entrance of the Choir is a fresco of SS. Dominic and Francis, by *Giotto*. Behind the High Altar is a fine **Madonna and Child*, with saints, by *P. Lorenzetti* (1320). The Altar in the crypt contains the head, encased in silver, of S. Donatus.

Opposite to the Pieve is the **Pal. Pubblico**, covered with armorial bearings, now used as a prison.

At the E. end of the Pieve is the fine **loggia** built by *Vasari* in 1573. Hence there is a fine view of the apse of the Church, adjoining which is the rich front of the Oratorio della Misericordia (1375–1434), now the law-courts. To the rt. of the Pa. Vasari is the **Fortress**, S. of which are the remains of **Roman Baths**.

Ascending from Pa. Vasari for 3 min., and bearing a little to l., we reach a pleasant garden and the **Duomo**.

This fine building of Italian Gothic was begun in 1177 by *Lapo*. The tribune was added about 1290. The frigid octagonal Campanile, at the N.E. of the Church, is a work of the present cent., as is also the general renovation of the Cathedral.

The **façade** has never been completed, and such sculpture as has been executed has suffered much from crumbling of the stone. Over the S.W. door is a curious relief, of some merit, of an old man resting his book on the back of a sphinx. Outside the S. door are some ancient sculptures, and 2 short porphyry columns.

The Church is basilican in shape, consisting of a nave, tribune, and 2 aisles. The columns are clustered;

the arches pointed; there is no triforium; and the clerestory windows are partly filled with good glass by *William of Marseilles* (16th cent.), who also executed the rose window in the W. wall, and the lancet representing S. Matthew in the S. wall.

On the **S. side**, near the entrance, is the tomb of Pope Gregory X., who died at Arezzo in 1276, erected by *Niccolò Pisano* in 1307. The Pope lies under a trefoil arch, with a medallion of the Saviour.

On the **N. side** is a large and tawdry Chapel, which, however, contains 4 good works by the *Robbia* family; especially *a Crucifixion, with S. Francis and a bishop, by *Luca della Robbia*; and the Eternal Father with the Madonna, SS. Clement, Bernardine, etc., perhaps by *Giovanni*. Under the former is a slab with an Etruscan inscription, probably taken to be a Christian monument, because it bears a palm-branch.

At the end of the **N. aisle** is the *cenotaph of *Guido Tarlati*.

This warlike prelate, a zealous Ghibelline, incurred the papal excommunication by crowning the Emperor Lewis IV. (1327), but afterwards made his peace with the Pope, and died the same year.

The monument was executed in 1330 by *Agostino* and *Agnolo* of Siena, perhaps after the designs of *Giotto*. Above, the bishop lies between curtains drawn by angels. Beneath are 16 panels representing his life: 1, he is elected bishop (1312); 2, made Lord of Arezzo (1321); 3, Arezzo, in the form of an old man, submits to him; 4, he presides in council with the same old man by his side; 5, he restores the city wall; 5-14, his victories at various places; 15, he crowns Lewis at S. Ambrogio, Milan; 16, he dies.

Close to this monument, by the sacristy door, is a *fresco of S. Mary Magdalene, by *Pietro della Francesca*.

The ***High Altar** by *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence (1369-75), covered with reliefs of events in the *Cent. It.*

life of S. Donatus, patron of the city. In the middle compartment are the Virgin and Child; on one side is S. Donatus, and on the other S. Gregory, whose bust is a portrait of Pope Honorius IV. At the back of the Altar are very fine reliefs of the death of S. Donatus, and of him lying on his funeral couch.

S. Donatus is said to have been the 2nd Bishop of Arezzo. As he was holding a glass chalice it was broken by pagans, but he mended it miraculously, and the contents were not spilled. He was tortured and beheaded under Julian the Apostate in 361. His Fest. is Aug. 7.

Opposite to the Duomo is the *Palazzo Comunale* (1332), covered with the armorial bearings of the Podestà.

A short distance down the *Via Ricasoli* the *Via Sasso Verde* turns to rt. At the end of it is the Church of **S. Domenico**. (If closed, ring at 1st door to l.) The dilapidated Church is only half the width of the original building, or at least the original design. It contains several good frescoes, much ruined; a Crucifixion; the Holy Child teaching, with groups of listeners, including a Pope—some look towards Him, some turn away; fine figures of SS. Peter and Paul, and *a noble angel on the N. wall. The fine Gothic tabernacle is by *Giov. di Francesco*.

Returning to *Via Ricasoli*, and turning rt., we reach the Church of **S. Maria in Grado**, which has on N. wall a fine piece of *Robbia* ware. On the same side a double flight of steps descends to an interesting chapel, probably once an octagonal baptistery.

Hence the *Via Ricasoli* changes its name to the *Piaggia di Murello*, formerly the *Ruga Mastra*. Where this street cuts the *Via Garibaldi* is the **Museum**, which belongs to a Society of Antiquaries. Open daily, 10-3; fee about 50 c.

On the stairs are numerous fragments of sculpture, inscriptions, etc. On the landing is a curious relief of

an Etruscan lady performing her toilet. Room I. contains black and coloured Etruscan vases, etc., notably one with Hercules fighting against the Amazons, and some amphorae with ornaments in relief. Room II. contains numerous specimens (mostly broken) of the coral-coloured ware for which Arezzo was famous. It belongs to the Roman period, but some of the letters stamped on the vases are Etruscan, and many of the makers' names suggest that Etruscan artists were employed. The moulding is extremely fine and graceful. Many of the moulds in which the vases were made are preserved. Room III. contains Etruscan statuettes, etc. In Room IV. are medieval sculptures, majolica, and seals. In Room V. are statuettes. Some Egyptian figures were found near Arezzo. In Room VI. are ash-chests, etc., mostly Etruscan, some with an Assyrian character. Room VII. contains minerals. Rooms VIII.—X. contain fossils, some of them reputed to be the bones of Hannibal's elephants. In Room XI. are birds. There is a good Library of more than 30,000 vols.

In the same Palace, on the 2nd floor, is the

**Pinacoteca*, belonging to the municipality. Open daily, 10–3; a distinct custode: fee about 50 c.

Room I. The Madonna defending the people; with a predella of a Saint leading the people to destroy a pagan shrine, by *Nero di Bicci*. Madonna and Child, fresco, by *Jacopo da Pratovecchio*.

Madonna and S. Francis, by *Margaritone*.

Crucifix, by *Parri di Spinello*.

Room II. S. Roch, by *Fra Bartolommeo della Gatta?* (1479).

Room III. Madonna, school of *Francia*.

Madonna protecting the people, by *Pecori* (1525).

*Madonna and Child, by *Signorelli* (1520). Above is the Eternal Father with angels. The Holy Child stretches out His hand to repair the broken chalice held by S. Donato. On the Madonna's left hand is S. Stephen.

Below are S. Jerome, David, and S. Nicolas, presenting the giver, Nic. Gamurrini. Behind them are prophets with scrolls, inscribed, "The Rod of Jesse flourished," and "Behold, a Virgin shall conceive." A very noble picture.

Room VI. Country scene, by *G. Fieruzzi* (1850).

Room VII. Drawings, including Nessus and Deianira, by *Thorwaldsen*.

Room VIII. Frescoes from the apse of a Church, by *Spinello*.

A short distance down the Via Garibaldi is the Church of the *Annunziata*, built by *Ant. da Sangallo*. Over the rt. door is some curious carving, and a closed tabernacle (which will be opened by the sacristan), containing a fine fresco of the Annunciation, by *Spinello*. The Church contains nothing of interest.

Opposite to this Church a short lane leads to V. Cavour, where we turn rt., and in 5 min. reach the *Badia*, in the Choir of which (behind the basilican Altar) are 4 good portraits of Vasari and his family. The stalls are of rich but heavy carved wood. In the Piazza in front of the Church is a good work by one of the *Robbia*.

Here we are at the head of Via Guido Monaco, whence we may return to the Stat. We may, however, follow the V. Cavour 5 min. further, and turn down the Corso Vitt. Emanuele. The first narrow street to l. (V. delle Derelitte) contains a small chapel, with a picture of the *Madonna della Rosa, by *Spinello*.

Just below this is the Church of *S. Agostino*, with a good Presentation in the Temple, of the school of *Perugino*.

Near the bottom of the Corso the Via S. Bernardo diverges l. to the Church of *S. Bernardo*, in the sacristy of which is a fresco of the Madonna and Child, with SS. Benedict and Bernard, by *Spinello*. The gardens of the adjoining Passionist Convent contain the massive walls of a *Roman amphitheatre*.

The Corso ends at the Porta Romana, or S. Spirito, 1 m. outside which is the Convent of **S. Maria delle Grazie**, the Church of which has a graceful loggia, supported by 14 light columns, by *Benedetto da Maiano*, and a beautiful marble and terra-cotta altar, by *Andrea della Robbia*.

Hence we return to the Porta Romana, turn to l., and reach in 5 min. the Rly. Stat.

SUB-ROUTE A.—AREZZO TO MONTE SAN SAVINO AND SINALUNGA, 24 m.; OR TO FOJANO AND TORRITA, 30½ m., by road.

Miles.

Arezzo.

13 Mte. S. Savino.

24 Sinalunga Stat.

Arezzo.

13 Mte. S. Savino.

23 Fojano.

30½ Torrita Stat.

Arezzo to Monte S. Savino: diligence daily.

For carriages, see Index.

The first part of the road is good; the latter part indifferent.

The journey will take 1 day. An osteria 10 m. from Arezzo: tolerable inn at Monte S. Savino.

13 m. **Monte San Savino** (7800), ☆ (1082 ft.).

Mte. S. Savino was part of the territory of Arezzo, but (about 1300) it was occupied by Florentine Guefs. After the submission of Arezzo (1385), it became part of the dominion of Florence, though not without dispute on the part of Siena. It is the birth-place of the sculptor *Andrea Contucci*, who is called *Sansovino*. A local chronicler ascribes its foundation to Noah.

The Church of **S. Chiara** has a group of SS. Laurence, Sebastian, and Roch, by *Sansovino*, and an *Adoration of the Shepherds, by *Andrea della Robbia*. The handsome Loggia, opposite the Town Hall, is by *Antonio da Sangallo*.

From Monte San Savino the road descends to

24 m. **Sinalunga** Stat. on Siena-Chiusi line (Rte. 14).

An alternative Route leads from Mte. S. Savino by Fojano to Torrita Stat.

23 m. **Fojano della Chiana** (7600), ☆ (934 ft.), on the site of the station *ad Graecos* on the Via Cassia. It is supposed to derive its name from a *Forum Jani*.

The **Collegiata** has a Coronation of the Virgin, ascribed to *Signorelli*, and a good altar-piece by *Andrea della Robbia*, the Virgin giving her girdle to S. Thomas, with portraits of the donors (1502), and statues of the Magdalene and Martha. In **San Domenico** is a good altar-piece of the Ascension, by the same *Andrea*; and in the Church of **San Francesco**, outside the town, a group of the Virgin, Martha, and S. John, with figures of SS. Francesco and Chiara.

From Fojano the road descends rapidly to S., crosses the torrent Esse, and rises to (3½ m.) **Betolle**, where is one of the vast *fattorie*, or farms, of the Order of S. Stephen (see PISA, p. 24), who owned most of the land reclaimed from the Chiana. The **Villa of Conte Passerini** contains a small but valuable collection of Etruscan antiquities. The district is famed for its beautiful white and grey cattle.

30½ m. **Torrta** Stat. on the Siena-Chiusi line (Rte. 14).

Leaving Arezzo, the line proceeds at first through some deep cuttings in the Eocene sandstone.

62 m. **Frassineto** Stat., at the base of *Monte Lignano* (2748 ft.).

66 m. **Castiglione-Fiorentino** Stat. picturesquely situated upon a hill on the l.

The town was formerly called Castiglione Aretino, and was a frequent point of contention between Arezzo, Florence, and Perugia. It was bought by Florence in 1384, and then assumed its present name.

In the **Collegiata**, which has been restored and partly rebuilt, is an interesting altar-piece, by *Segni* of Siena (1305–1326), of the Virgin and Child enthroned, surrounded by angels, with portraits of the donors of the picture in the predella; a ruined Virgin and Child with SS. Peter, Paul, Julian, and Michael, ascribed by Vasari to *Bartolommeo della Gatta*—a painter who never existed; an altar-piece by one of the *della Robbia*; and in the **Cappella del Sacramento**, an early fresco by *Luca Signorelli*, the Deposition—an interesting work.

In the Church of **S. Francesco** is a painting by *Vasari*; and a Crucifix by *Margaritone*.

The view from the terrace below the town is magnificent. We pass the fortress and village of **Montecchio**, and reach the village of **Camoscia**, in which is the Stat. for **CORTONA**.

72 m. **CORTONA** Stat., ☆ (8500).

The town lies on the hill, 3 m. from Stat. Omnibus, 1 l.: no other carriages, unless ordered. A footpath cuts off some of the windings of the road.

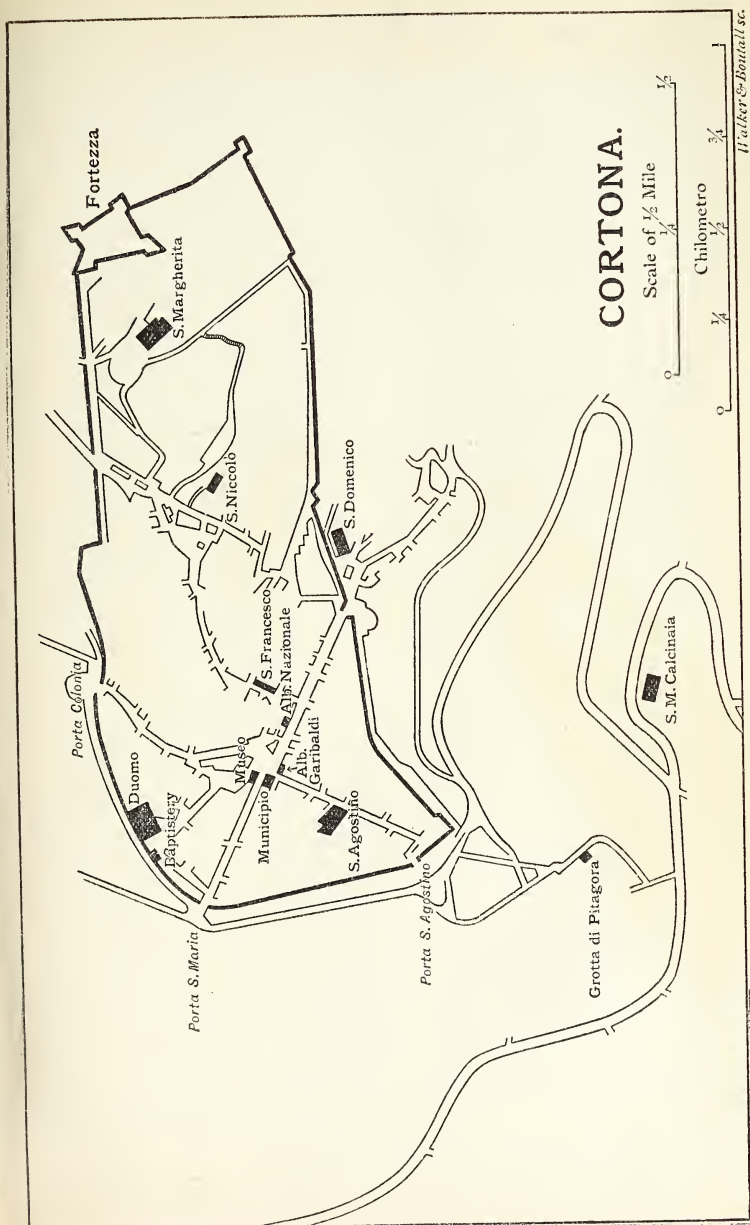
According to ancient tradition, Cortona was the home of Corythus, whose son, Dardanus, was the founder of Troy. According to this legend, Virgil makes Aeneas call Italy his *patria* (*Aen.* i. 380). It may have been an Umbrian city, captured by Pelasgians, and afterwards by Etruscans. It became the chief city of inland Etruria, but a great part of its people remained Pelasgian. It submitted to Rome B.C. 309; its lands were wasted by Hannibal; but it is not mentioned among the contributors to Scipio's fleet. Its territory was thrice distributed among Roman soldiers. For several centuries it drops out of history. It claims 3 martyrs, Marcellianus, Secundinus, and Verianus, in the reign of Decius, A.D. 250. It took little part in the medieval history of Tuscany; and its fame comes chiefly

from 2 painters—Luca Signorelli (1441–1523), the great precursor of Michelangelo, and Pietro Berrettini, called Pietro da Cortona, his trivial successor.

The city lies on the steep slope of the mountain, and rises to a height of 1700 ft. The Etruscan walls remain, built of huge rectangular blocks of sandstone, without cement. Here and there they have been repaired in Roman times. The circuit is about 2 m.

It is very difficult to find the way among the narrow, winding streets; and much trouble will be saved by engaging a boy as guide (about 50 c.). The principal sights are the Duomo, the Baptistry, the Museo, and the Churches of S. Domenico, S. Niccolò, and S. Margherita; and these may be visited in about 3 hrs.

The omnibus ascends the winding road, passing the fine renaissance Church of the **Madonna della Calcinai**a; and in 45 min. reaches the **Porta S. Domenico**. Just outside the gate, in a pleasant Piazza commanding a splendid view, is the Church of **S. Domenico** (13th cent.). If the Church is closed, admission can be obtained through the adjacent Convent. In the S. aisle is a *charming work by *Fra Angelico*—the Madonna and Child, with SS. John, Mark, Mary Magdalene, John Baptist, and 4 Angels. In the N. aisle is a fine Gothic altar-piece, in 3 large and 3 small panels, and a predella in 5 sections, representing the Coronation of the Virgin, the Adoration of the Magi, and scenes from the life of S. Dominic, by *Lorenzo di Niccolò Gerini*—the gift of Cosimo and Lorenzo de' Medici. Opposite to it, in the S. aisle, is a glorious picture by *Luca Signorelli* (1515): the Madonna and Child, SS. Dominic and Peter Martyr adoring the Holy Child. The face of the Child Christ is one of the worthiest representations of the subject, and some of the attending angels are lovely. Over the High Altar is a good Madonna with angels. In the Sacristy is a Madonna and Child, with SS. Michael, John Baptist, Margaret, and a bishop, by a good disciple of *Fra Angelico*.



Entering the town, we pass up the narrow Via Nazionale. We enter the Pa. Vitt. Emanuele, and thence, to rt., the picturesque Pa. Signorelli, in which is the Pal. Pretorio (see below), and an ancient lion on a pedestal. Ascending hence to l., we reach, in 5 min., the **Duomo**, of the 10th cent., but modernized and spoiled. The Choir contains several fine pictures by *Luca Signorelli*: S. Thomas touching the Wound in our Lord's side; the *Deposition from the Cross, with the Madonna fainting—a most pathetic picture; a Nativity; and an *Institution of the Holy Eucharist (1512), in which our Lord, attended by 2 apostles as deacons, gives the Holy Communion to persons who kneel in groups around Him. There is also a Last Supper, of a more conventional character, by the same master.

On the N. wall of the Choir is a very fine Nativity; and on the S. wall is a glorious picture of the *Madonna amid a shower of roses. Both these are likewise by *Signorelli*.

In the S. aisle is a good Madonna and Child, by *P. Lorenzetti*. In a Chapel N. of the Choir is a late Roman sarcophagus, with the battle of the Centaurs and Lapithae, supposed to be the tomb of the Consul Flaminius, who fell in the battle of Lake Thrasy-mene. Adjoining it is a beautiful Tabernacle for the Holy Oils, by *Mino da Fiesole*; and near it a Pietà with predella, by *Signorelli*. In the Sacristy is a lunette, on wood, of the Virgin and Child, with SS. John Baptist and Jerome, also ascribed to *Signorelli*.

Opposite the W. front of the **Duomo** is the **Baptistry**, or **Church of Gesù**, in a very wretched condition. It contains an *Annunciation, by *Fra Angelico*, in his most tender style, but much repainted; and also 2 very beautiful predelle, with the Life of the Virgin, and the Life of S. Dominic, by the same painter.

Hence we return to the P. Signorelli, where, in the Pal. Pretorio, decorated with armorial bearings, is the **Museo**. (It is often closed; but the custodian

can be fetched from his house near S. Agostino: small fee.) It contains a number of objects, Egyptian, Roman, and chiefly Etruscan; but its chief treasure is in the last room. Here there is a magnificent bronze lamp, intended for hanging. It consists of a great bowl, round the rim of which are 16 burners, alternating with which are the heads of the horned and bearded Bacchus. Under the burners are alternately draped and winged Sirens, and naked Satyrs playing the syrinx, or the double pipe. Under these, again, is a band of dolphins sporting in the waves, and an inner band of beasts fighting and devouring their prey; and in the middle of the under side is a monstrous Gorgon with starting eyes. A tablet with inscription, described by Dennis, is no longer attached to the lamp. The probable date is about B.C. 300.

The same room contains the picture of the Muse Polyhymnia, painted in wax on a slate, and supposed to be Greek. It recalls the Greek portraits from Egypt in the National Gallery.

In the same Palace is a good **Library**, with a valuable MS. of Dante.

A steep road ascends from the Porta S. Domenico to the Church of **S. Niccolò**, which belongs to a confraternity of which Signorelli was a member. It contains a fresco, by *Signorelli*, of the Madonna and Child, with SS. Christopher, Sebastian, Barbara, Nicolas, and Jerome: spoiled by repainting. Also a splendid altarpiece, by the same master, painted on both sides. On the one side is the Madonna, seated, between SS. Peter and James the Less. On the other side is a Pietà: the dead Christ supported by S. Gabriel (?), while SS. Jerome, Francis, Dominic, Margaret, and others kneel or stand in adoration. It would be difficult to find a nobler or a more touching picture.

A very steep road rises hence to a bare hill-top within the ancient walls, where stands the Church of **S. Margherita**.

S. Margaret of Cortona was in her youth a woman of evil life. Being

dragged by her dog to the place where her lover lay dead, she became a penitent, and entered the Franciscan Order. She died in 1297. Her festival is Feb. 22, that of her translation, May 12; on which days special ceremonies take place at her Church.

The Church of S. Margherita was built by *Niccolò Pisano*, and *Giovanni* his son; but hardly more than a window remains of the original building. The rest has been rebuilt in a tasteless style. In the S. aisle is the saint's statue, with her dog at her feet, by *Giovanni Pisano*. Below are reliefs of S. Mary Magdalene washing our Lord's feet, and Lazarus raised from the grave. Her body is buried under the High Altar, behind which is a picture which represents it as it remains incorrupt. The silver decoration of the altar, and the golden crown for the saint's head, were given by Pietro da Cortona, when he was ennobled by his city.

From the high ground about this Church a most magnificent view is obtained.

Hence we return to the city. From the Pa. Vitt. Emanuele a road leads l. past the Church of **S. Agostino**, which contains pictures of no importance, by *Pietro da Cortona* and *Jacopo da Empoli*. A short distance further is the **Porta S. Agostino**, just inside which, under the Pal. Cechetti, now occupied by a blacksmith, is an **Etruscan vault**, measuring 13 ft. \times 12 ft. and 9 ft. high. It is formed of regular masonry, uncemented, and in excellent preservation.

From the gate we may descend on foot in about 25 min. to the Rly. Stat. After about 8 min. a path to the rt. leads to another Etruscan vault, the **Tanella**, or **Grotta di Pitagora**, amid a grove of eypresses. It probably derives its name from a confusion between Cortona and Croton, in S. Italy, where the philosopher taught. It is a small chamber, originally roofed by 5 immense blocks, of which only one remains in place. Round the chamber were 7 niches for urns. The chamber is surrounded by a circle of massive masonry, 5 ft. high, which

rests on a base 75 ft. in circumference. It was closed by a stone door.

Close to the Rly. Stat. is a huge mound called **Il Melone**. It may be visited on application to the *fattore*, or bailiff. A gallery of masonry leads into 2 sepulchral chambers, built of stone hammer-dressed to the size of bricks. In the upper part of the mound other chambers have been found. The urns and implements which they contained may be seen, by permission, in the adjacent Villa Sergardi.

From Cortona the rly. continues to 76 m. **Terontola** Stat. Junct. for Perugia and Foligno (Rte. 21).

It then passes on l. the Lago Trasimeno (Latin, *Thrasymenus*), about 30 m. in circumference. It lies picturesquely among hills covered with olives, and, higher up, with oaks and pines. There are 2 islands in its northern portion—Isole Maggiore (with a deserted convent) and Minore, opposite the little town of Passignano. Towards the S. end is Isola Polvese, which alone is inhabited.

In one of these islands S. Francis spent a Lent, eating nothing but half a loaf, of which he partook, that he might not seem to be rivalling our Lord's fast (*Fioretti*, 7).

On the shore of this lake was fought, June 21, B.C. 217, the great battle between Hannibal and the Romans under C. Flaminius.

It would seem that, the Romans being encamped at Arezzo, Hannibal devastated the N.W. shore of the lake which was in their sight, in order to draw them forth. He then retired to the N.E. shore, towards Passignano, and thither the Romans followed him. The shore was probably broader then than now. A detachment of the Carthaginian troops, which had lain in ambush, fell on the rear of the Romans; and a fierce battle ensued, which lasted three hours, in spite of an earthquake, of which the combatants took no heed. The result was the death of Flaminius and the entire destruction of the Roman army. The

brook Sanguinetto is said to derive its name from the streams of blood.

"Far other scene is Thrasimene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath
ta'en—

A little rill of scanty stream and bed—
A name of blood from that day's sanguine
rain;

And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling
waters red."

Byron, *Childe Harold*, IV. lxx.

The lake abounds in fish. Its bed is being gradually raised by the alluvial matter carried into it; and proposals have been made for draining it.

The rly. next reaches

83 m. **Castiglione del Lago** Stat.

88 m. **Panicale** Stat. The town stands 4 m. E. In the Church of S. Sebastiano is a *picture of the Martyrdom of the Saint, by *Perugino*, copied by the Arundel Society. In the Church of S. Agostino is a damaged Madonna and Child, by the same master.

The pedestrian may walk from Panicale to Chiusi (6 m.) or Città della Pieve (11 m.).

95 m. **CHIUSI** Stat., Junct. for Siena (Rte. 14). The town, ~~is~~ is 2 m. from the Stat. Public carriage.

Chiusi (Latin, *Clusium*) was probably founded by the Umbrian Camertes, and derived from thence the name of Camers. Under the Etruscans it seems to have become one of the twelve cities which headed the Etruscan League. Virgil (*Aen.* x. 167) represents it as helping Æneas. After the expulsion from Rome of Tarquinius Superbus Lars (= Larth, "lord"), Porsena, Lucumo or King of Clusium, tried to restore him (see Macaulay, *Lays of Ancient Rome*). A private grudge of one Aruns against a young noble who had outraged his wife brought the Gauls (B.C. 391) to attack the city. The Romans intervened, drew the enemy upon themselves, and lost their city.

Clusium became subject to Rome after B.C. 295. She helped her mistress

during the second Punic War, with timber and grain.

The proximity of the pestilential marsh in the Val di Chiana caused her decay, which is mentioned by Dante (*Par.* xvi. 75); but the draining of the swamp (of which the little Lago di Chiusi, N. of the city, is the scanty relic) has restored the city to some degree of health and prosperity.

Little remains of the Etruscan walls, which were built in horizontal uncemented courses of squared *peperino*. The ground under the city is riddled with "labyrinths," probably sewers, now inaccessible.

About halfway between the Stat. and the town are the Christian **Catacombs of Santa Caterina**. Inscriptions of the 2nd cent. after Christ show that the Etruscan language was still in use. Folding-doors of stone lead into a small chapel, out of which radiate 3 galleries, with burial-places cut in the rock and sealed with tiles.

The **Cathedral** is built of fragments from ancient edifices. The nave is separated from the aisles by 18 ancient columns of varying size. The tomb of S. Mustiola, to whom it is dedicated, is formed out of an ancient column.

S. Mustiola was a Roman lady who, during the persecution under Aurelian (275), visited the Christian prisoners. Tarcus, the governor of Tuscany, admiring her beauty, tried to gain possession of her, and, failing in his design, caused her to be beaten to death with a leaden scourge. (Fest. July 3.)

In the loggia in the Piazza del Duomo are numerous Etruscan and Roman inscriptions.

The **Museo Etrusco** (admission, 50 c.) contains very archaic monuments in fetid limestone (*cispo*); good *bucchero*; a relief of 7 persons on whose garments a band of red shows the Etruscan origin of the toga prætexta; urns with Greek subjects; 3 very ancient Etruscan alphabets, etc.

At the Museum must be obtained a guide to the Etruscan tombs: charge

(high) according to tariff. Access to the tombs is difficult in wet weather.

The tombs do not occur in one necropolis, as in the case of many other Etruscan sites. They are often at some distance from each other; are excavated among the neighbouring heights, mostly in the hillsides, and entered by a passage or gallery from the slope.

1. **Deposito del Poggio Gajella**, 3 m. N. of the town. This series of tombs was discovered in 1840 by the Casuccini family, whose museum (now sold to Palermo) has been enriched by many of the objects it contained. Its discovery, however, had a higher interest for the antiquary, in the peculiar labyrinths which have made the Poggio Gajella celebrated throughout Europe, and induced archaeologists to compare its mysterious passages with the well-known description of those of the tomb of Porsena. The Poggio Gajella is a conical hill of about 50 ft. in height, originally surrounded at its base by a circular wall of masonry, composed of uncemented blocks, outside which is a fosse, more than 900 ft. in circumference. The hill is literally filled with tombs, excavated in 3 tiers, above each other, like the floors of a house, while the tombs of each tier or level are arranged like groups or streets of houses. Some of them are painted, some have roofs so carved as to represent beams and rafters, and many have rock-hewn couches for the dead. On the lower tier on the S. side, approached by an oblong vestibule, is a circular chamber, 25 ft. in diameter, supported by a high circular column in the centre; in this chamber some beautiful vases were discovered, and from its N. side mysterious labyrinthine passages communicate with a more numerous group of square tombs on the W. side of the hill. These passages are just large enough to allow a man to enter on all-fours; sometimes they are circular, at others they throw off branches which terminate in *culs de sac*. On the upper tiers there are several groups of tombs both square and circular, in 2

of which are passages like those on the tier below. Dennis's *Etruria* contains a plan of these labyrinths (ii. 351).

2. **Deposito della Scimia**, 1 m. N.E., of great interest on account of the paintings on the walls. It has 4 chambers, all surrounded by rock-hewn benches, like banquetting-couches. The central chamber has wrestling contests, a chariot-race, pugilists, dancers, and the ape which gives the tomb its name. All the paintings are of a purely Etruscan type, without Greek influence, and probably belong to the 5th or 4th cent. B.C.

Near this tomb, on a slope above the lake, is

3. **Deposito del Gran Duca**, discovered in 1818. It is a single chamber with an *arched* roof of solid masonry. It was entered by folding-doors of travertine, of which one side remains.

The urns remain on the stone benches. One of them bears an inscription, "Au. Pursna. Peris. Pumpual;" i.e. a member of the Porsena family by a mother of the family of Pumpus or Pompeius.

Near these tombs is a deep shaft opening at different levels into tombs. Similar shafts are found in other places near Chiusi, some of them containing large jars with human ashes mixed with articles of use or ornament.

On the other side of the town is the

4. **Deposito del Colle Casuccini**, 1 m. S.E., discovered in 1833. The entrance is still closed by two folding-doors of travertine, more than 4 ft. high, still working on their ancient stone pivots. The tomb contains 3 chambers, 2 of which are decorated with paintings now gradually perishing. Those in the first chamber represent funeral games, horse-races, dancing, tumbling, and a funeral symposium of 10 men attended by their slaves. Those in the second chamber represent a chorus of youths, with instruments of music for the dance.

5. **Deposito di Vigna Grande**, $\frac{3}{4}$ m. S.S.W., is very similar to the Gran Duca, but of superior size and workmanship.

On all these tombs see Dennis, ii. 290-358.

EXCURSION A.—CHIUSI TO CETONA.

7 m. by road : a walk of $2\frac{1}{2}$ hrs.

The picturesque village of **Cetona**, with its medieval castle, is situated on an olive-clad height at the base of the dolomite mountain of the same name (3750 ft.), which rises above the valley of the Astrone. The ravines in the neighbourhood exhibited the sections of the tertiary marine (Pliocene) strata. In the **Palazzo Terrosi** is a collection of Etruscan antiquities discovered in the neighbourhood, which may generally be visited by travellers on presenting a card. It contains numerous painted vases, 2 very perfect cinerary urns, adorned with colour and gold, which have been illustrated by Micali, a bronze bier, and an elephant's tusk (probably a cup) covered with reliefs.

The Etruscan name of Cetona is not known. Etruscan relics have been found at **Palazzone**, 6 m. S. of Cetona.

EXCURSION B.—CHIUSI TO SARTEANO, by road.

Sarteano is $4\frac{1}{2}$ m. W. of Chiusi, and 4 m. N. of Cetona. It is possible to combine this and the preceding Sub-Route in a day's drive of $15\frac{1}{2}$ m. Food should be taken.

Sarteano is situated above the Val di Chiana, at the E. extremity of an elevated plateau, which separates that plain from the valley of the Orcia; its medieval walls present a very picturesque appearance from all parts of the valley. Cavaliere Bargagli's private collection of Etruscan antiquities contains cinerary urns of much interest; that of Signor Fanelli consists of coins. Most of these objects were found in the Etruscan necropolis on the table-land

W. of Sarteano, from which many of the black vases in the Etruscan Museum at Florence were obtained. Some were found also on Monte Solaja to the N. of Sarteano, and a few on the slopes, and even on the summit, of Monte Cetona. The tombs generally consist of single chambers, with a central pillar, and a ledge running round the unpainted walls. There are also some shafts, as at Chiusi. The hills which bound the valley on the W., from Cetona to Montepulciano, are full of Etruscan tombs.

SUB-ROUTE B.—CHIUSI TO PERUGIA, by road. 30 m.

A carriage may be obtained at Chiusi, or (better) by writing to the landlord of the Grand Hotel, Perugia. Food must be taken. By this interesting route a long delay between trains at Terontola may be avoided.

A very good carriage-road crosses, on an embankment, the marshy Val di Chiana, and soon after passing through the village of Panicarello, comes in sight of the Lake of Trasimeno, at no great distance from Castiglione del Lago. For several miles the road follows the outline of the Lake, the views of which are exceedingly varied and beautiful. Shortly after crossing the low ridge which separates the valley of the Chiana from that of the Tiber, the fortress of Magione is seen to the l.; and from this point the road runs near the rly. until it reaches **Perugia** (p. 137).

The rly. beyond Chiusi follows the course of the Chiana.

100 m. **Città della Pieve** Stat. The town lies on the hill 3 m. E. Public carriage at Stat.

Città della Pieve (5000) stands 1666 ft. above the sea. It was the birthplace of Pietro Vanucci, called Il Perugino, in 1446. It retains fairly good works by him.

In the Cathedral, in the 1st Chapel on the N. side, is the Baptism of our

Lord. On the S. side is a Madonna and Child, with SS. John Baptist and Evangelist, Dominic, and Francis (1513). In the Choir is the Madonna, with SS. Peter, Paul, Protasius, and Gervasius.

In the Oratory of S. Maria de' Bianchi (custode at a house on L., just within the gate of the town: fee) is a large *fresco of the Adoration of the Magi; and here are preserved 2 letters of the painter, written from Perugia, bargaining for the price of the picture.

In the Church of S. Pietro, just outside the town, is a fresco, transferred to canvas, of SS. Antony, Paul the Hermit, and Marcellus.

All these pictures, though designed by Perugino, are works of his later years, and mainly executed by his pupils.

In the Casa Taccino there are some good Etruscan sarcophagi.

From Città della Pieve there is a road, once greatly frequented, to (26 m.) Perugia. It is recommended to bicyclists. Provisions should be carried.

104 m. **Ficulle Stat.** The town stands on a hill 3 m. E.

The rly. now passes through a tunnel, and enters the valley of the Paglia, running between grey volcanic hills. It passes the remains of an ancient bridge over the stream, which, in rainy seasons, is broad and turbulent. On rt. is the precipitous hill of Rocca, like a miniature Orvieto. Soon Orvieto comes in sight, situated above precipices of brown rock, which have the appearance of gigantic fortifications.

120 m. **ORVIETO Stat.**

The Stat. is at the bottom of the hill, which is ascended by a funicular rly. in 5 min. (30 c.). At the upper Station of the tramway omnibus and carriages are in waiting to carry the traveller $\frac{3}{4}$ m. to the centre of the town.

Orvieto is probably the great Etruscan city of Volsinii, the inhabitants of which, when subdued by Rome, carried the ancient name of their city to Bolsena. The modern name is evidently a corruption of Urbs Vetus.

There are no indications of an ancient wall. In the Middle Ages it was, as a frontier town of the patrimony of S. Peter, a stronghold of the Guelfs; but this fact did not hinder it from being a centre of the heretical *cathari*, by whom the papal governor, Pietro Parenzio, was put to death in 1199. During the troubles of those times 32 Popes took refuge here from revolts in Rome. It is now an episcopal see, and the capital of its province. It stands about 1000 ft. above the sea. It is well supplied with good water.

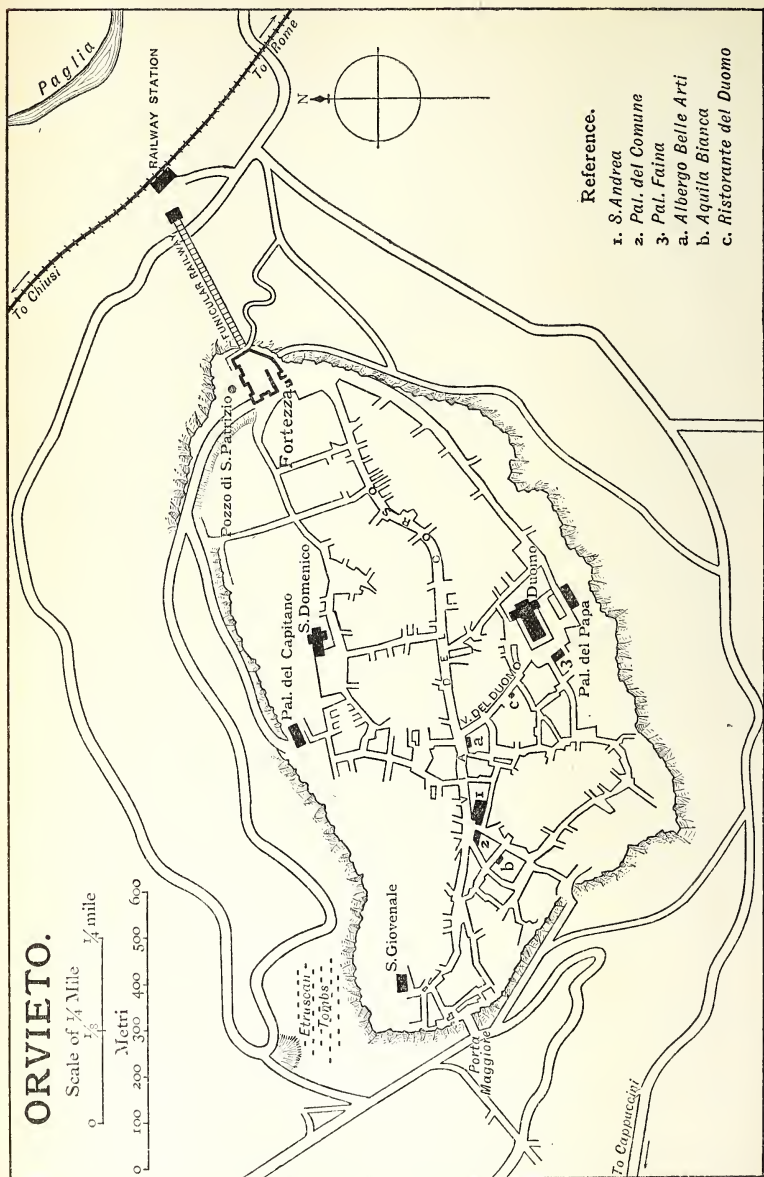
A hurried visit to the Duomo may be made in 3 hrs.; but the lover of art should arrange to visit the Duomo twice, in the morning and in the afternoon; and he will find much to repay him in a visit of 2 days. All the buildings are closed 12-2.

We enter Orvieto by the funicular railway close to the Fortress built by Card. Albornoz in 1364. Part of its enclosure is now a public Garden. By the side of it is the **Pozzo di S. Patrizio**, constructed by *Sungallo* for Clement VII. when he took refuge here after the sack of Rome by the Emp. Charles V. (1527). A hollow shaft, 46 ft. in diameter, is sunk 180 ft. into the rock. Within its walls are two spiral staircases, or rather inclined planes, one above the other, so that we descend by the one and ascend by the other.

From the Fortress the Corso Cavour runs through the town, from E. to W. In about $\frac{3}{4}$ m. we come to the grand and simple **Torre del Moro**, now bearing a clock. Opposite to this we turn l. down the Via del Duomo, and in 3 min. reach the Duomo.

The ***Duomo** is one of the most beautiful and interesting churches in Italy.

It owes its foundation to the Miracle of Bolsena (see Bolsena, p. 62), in which a priest was convinced of the Real Presence by the dropping of Blood from the broken Host on the altar linen. The corporal was carried to Pope Urban IV., then (1263) at Orvieto, and he decided that a magnificent church should be built to enshrine it. The design was prepared by *Lorenzo Maitani*, of Siena, and the first stone



was laid by Nicolas IV. in 1290. The people helped the work with wonderful enthusiasm, contributing not only money, but manual labour. The best artists in architecture, sculpture, and mosaic assisted. (Guglielmo della Valle, *Storia del Duomo*, 1791.)

The cathedral is faced inside and out with horizontal bands of lava, almost black, and white limestone, which, at least outside the building, has turned to a soft grey. It is Gothic in style, with pointed arches, pinnacles, and twisted columns. There is no campanile.

The **façade* is covered with the most delicate reliefs in pale yellow marble, by *Giovanni Pisano*, *Arnolfo di Cambio*, and others of their school. They are distributed over 4 pilasters; and the story begins at the bottom of the 1st pilaster to 1.

1st Pilaster: *a*, creation of the animals and of man; *b*, creation of woman; *c*, Adam and Eve in the Garden, visited by Angels; *d*, Eve tempts Adam; *e*, they are expelled from the Garden; *f*, their life of toil; *g*, sacrifices of Cain and Abel; *h*, murder of Abel; *i*, human culture—a mother teaches her child: Jubal makes bells; *j*, Tubal-cain, the artificer, draws a plan with compasses. All these scenes are enclosed in a graceful border of ivy.

2nd Pilaster. The sculptures here are more confused, and of inferior merit. They seem to represent Abraham asleep, from whom springs a tree bearing numerous scenes from the history of Israel, and culminating in the birth of the B. Virgin.

3rd Pilaster. From sleeping Jesse springs a tree with *a*, the Annunciation; *b*, the Visitation; *c*, the Nativity; *d*, the Magi; *e*, the Presentation; *f*, the Flight into Egypt; *g*, the murder of the Innocents; *h*, our Lord in the Temple; *i*, His Baptism; *j*, His Temptation; *k*, His Entry into Jerusalem on Palm Sunday; *l*, Judas's kiss; *m*, the Flagellation; *n*, the Crucifixion; *o*, the Disciples and the Angels at the Sepulchre; *p*, our Lord appearing to S. Mary Magdalene.

4th Pilaster: *a*, the Resurrection; *b*, Hell; *c*, the Righteous; *d*, Saints, bishops, virgins, etc.; *e*, our Lord in glory, surrounded by Apostles and Saints.

Above the pilasters are the 4 Symbols of the Evangelists, in bronze; and still higher the Agnus Dei, *S. Michael, and another angel.

Some gaudy modern mosaics impair the solemnity of the façade, giving it something of the appearance of an illuminated book. To the Northern eye there is something defective in the flatness of the architecture. Contrast is sought in the colour of the materials, ornament is applied in sculpture; the Gothic sense of mystery, in which the architecture is its own decoration, and light and shade are derived from the recessing of doors and windows, is here, as almost everywhere in Italian Gothic churches, absent.

The interior is very striking. The outline is a nave with 2 aisles, and transepts, which might be better described as chapels annexed. The roof is borne by columns in horizontal bands of white and dark grey. Of these 8 are round, 4 clustered, and 4 engaged. They carry round arches, over which a graceful *triforium* runs all round the Church, except the transepts. Above this is a clerestory. All the windows are pointed; and those in the lower tier are filled, or partly filled, with translucent alabaster. The stained glass is bad. A number of affected statues have been removed by the Government; and the 10 recesses for altars are empty, giving rather a bare look to the nave. Near the N.W. door is a rather heavy font, with marble canopy, by *Sano di Matteo* (1407). Close to it is a fresco of the Madonna, by *Gentile da Fabriano*; and near it a graceful basin for holy water.

The Choir is enclosed by a fine marble balustrade. At the extreme E. end is the bishop's throne, of fine tarsia work. It is only used during the Holy Week services. The rather

uninteresting frescoes in the Choir are by *Pietro di Puccio*, and *Ugolino di Prete Ilario*, native artists of the 14th cent.

In the **N. transept** is an altar-piece of the Visitation in relief, with good arabesque ornaments, said to have been executed by *Moschino*, son of *Simone Mosca*, at the age of 15, after designs by *Sammicheli* of Verona. Beyond this is the **Cappella del SS. Corporale**. Over the altar is the *Reliquary containing the Corporal, or linen cloth, of the Miracle of Bolsena. It is a wonderful work of silver gilt, with 24 tablets of transparent blue enamel, containing scenes from the history of the Miracle. Above these, under a Gothic cusp, is the Host itself. The reliquary is the work of *Ugolino di Maestro Vieri*, of Siena (1337).

The casket in which the reliquary is kept is closed by 4 keys, one of which is in the custody of the Bishop, another is that of the Chapter, a third is in the hands of the Sindaco, and the 4th is in Rome. It is therefore impossible, under ordinary circumstances, to have it opened except at Easter and at Corpus Domini (Thursday after Trinity). On the latter festival the reliquary is solemnly removed to the High Altar at 3 a.m., and remains there all day. At 7 there is Pontifical High Mass; after which the relic is carried in procession through the town—a very picturesque and interesting scene.

The walls of the Chapel are covered with frescoes (much restored) of Miracles of the B. Sacrament, by *Ugolino di Prete Ilario* (1364). Many of them reproduce the enamel pictures in the reliquary. There is also a Madonna in fresco by *Lippo Memmi*.

The **S. transept** has an altar-piece in relief, of the Adoration of the Magi, by *Simone Mosca*. Beyond this is the ***Cappella della Madonna di S. Brizio**, which contains the artistic gems of Orvieto.

In 1447 *Fra Angelico*, released from his engagement at Rome by the death of Eugenius IV., undertook to paint the walls of this Chapel. That summer he painted the 2 sections of the ceiling

which represent our Lord in glory (the ninefold hierarchy of angels is by *Benozzo Gozzoli*), and the "goodly fellowship of the Prophets." That winter he was recalled to Rome by Nicholas V., and never returned to Orvieto. Some years later, *Perugino* was asked to finish the work; and, on his refusal, it was entrusted (1499) to Luca Signorelli.

The best light is in the early morning, or about 2 p.m.

CEILING.

1. Our Lord in glory (*Fra Angelico*) among angels (*Ben. Gozzoli*).
2. Apostles (*Fra Angelico*).
3. Prophets (*Signorelli*).
4. Signs of judgment (*Signorelli*).
5. Martyrs (*Signorelli*).
6. Doctors (*Signorelli*).
7. Patriarchs (*Signorelli*).
8. The Blessed Virgin (*Signorelli*).

WALLS.

The walls are entirely the work of *Signorelli*.

1. The Fulminati — evil men struck with lightning: astonishingly vigorous.

2. The Destruction of the World: the sea, laden with ships, sweeps over the land; the sun and moon fall from heaven; cities are swept down by an earthquake; the Two Witnesses are slain; prophets and sibyls predict ruin.

3. Antichrist (a figure like our Lord, but perverted, and with a demon whispering into his ear) preaches; at his feet are heaps of spoils from churches; around, men are busy with avarice, pride, and violence. The two solemn bystanders are *Fra Angelico* and *Signorelli*.

4. The Resurrection of the Just: lovely, strong angels greet them; and a shower of gold forms crowns on their heads.

5. The ascent of the Blessed.

6. The casting down of the wicked.

7. Hell: awful demons seize the wicked.

8. Resurrection: grand angels blow trumpets; and the dead rise.

It would be difficult to name any

pictures more vigorous, noble, and thoughtful.

In a recess in the W. wall *Signorelli* has painted an entombment, sadly damaged, and almost hidden by a large marble Pietà, by *Ippolito Scalza* (1579).

On the lower part of the walls *Signorelli* has painted pagan poets—a noble conception of the witness of heathenism to Christ: and above these, in monochrome, small scenes from their works and from ancient mythology. In the recesses of the windows by the altar are 4 noble angels; the best being an angel of judgment, weighing souls, and S. Raphael healing Tobit.

In the **Palazzo del Papa**, S. of the Duomo, is an interesting Museum.

Tickets, 50 c., to be obtained of Armoni, photographer, at the corner of the Piazza del Duomo.

The Palace derives its name, not from having been the residence of the Popes (for they lived in the bishop's palace), but from having been built by the people at the instigation of Boniface VIII.

The collection is arranged in a fine hall on the 1st floor. It contains a number of Etruscan objects—none of special interest; a *S. Mary Magdalene, and a portrait of himself, by *Luca Signorelli*; a Madonna by *Simone Martini*; a *bronze-gilt shrine for the head of S. Savino, by Ugolino da Siena, made to prove his capacity for making the reliquary for the Corporal; and a drawing of the enamel pictures on that reliquary.

At the N.W. corner of the Piazza del Duomo, in the **Palazzo Faina**, is a good Etruscan collection, courteously shown on application. (Fee to porter.)

Leaving the Piazza del Duomo by the Via del Duomo, and crossing the Corso, we follow the narrow Via della Greca to the desolate Piazza del Popolo, with the massive **Palazzo del Capitano**. A short distance rt. of this is the damaged Church of **S. Domenico**, in the S. transept of which is the

*tomb of Cardinal de Braye, by *Arnolfo di Cambio* (1252). The old man lies grand in death behind curtains, which two figures (not angels) in dalmatics draw back.

Returning hence to the Corso, and turning rt. we pass once more the Torre del Moro, and 3 min. further, the Church of **S. Andrea** on the l. This Church, which is supposed to stand on the site of a temple of Juno, was consecrated by Boniface VIII. in 1113. It contains a fair mosaic pulpit. Adjoining it is the Palazzo del Comune, now the Municipio.

Just beyond this the picturesque Via della Cava on l. leads steeply down to the Porta Maggiore; while the Via Malabranca on rt. leads to the Church of **S. Giovenale**. It is the oldest church in Orvieto, and in a miserable condition. Remnants of frescoes have been found on the walls. The altar encloses a slab of marble engraved with an intricate knot-pattern.

A stroll through the streets will show many fine old palaces, now mostly dilapidated. The views over the precipitous rocks on which the town is built are splendid.

An **Etruscan Necropolis** has been discovered N.W. of the town. We descend the Via della Cava to the Porta Maggiore (see above), turn to rt. and bear to rt. round the escarpment of the hill. In 10 min. from the gate a road turns rt., and leads in 3 min. to the Tombs. They are in the podere of a peasant, who shows them (small fee). The first tomb is preserved exactly as it was found, except that the 2 stone doors have been removed, and a wire grating substituted. On the lintel the conical *cippi* remain in their original position. Within are the remains of 2 bodies, on stone biers. On and under the biers, and hanging on the walls, are a great number of jars, eups, and utensils of bronze, common earthenware, and *bucchero*. There are also a golden ring, and a fragment of a

black-and-red bowl. The roof of this, and of the other tombs, is formed of converging blocks of tufa, without cement: the upper layers rising into a sort of Gothic gable, probably copied from dwelling-houses. There are several other tombs, some not yet excavated. The largest is used by the peasant as a wine-cellar. They are under the protection of the Government.

Another **Necropolis** has been discovered near the Capuchin Convent on the opposite hill W. of the city, at a place called **Poggio a Roccolo**. (The custodian must be obtained from the Pal. Comunale, Orvieto.)

We follow for about 2 m. the road to Bolsena, turn to l. over a bridge, and in about 1 m. leave the carriage and walk 20 min. to l.

These tombs are very ancient. They contain rude paintings of domestic scenes.

EXCURSION C.—ORVIETO TO BOLSENA. 12 m.

The excursion takes 6-7 hrs. Provisions, if required, should be taken. Good wine, but little else, can be obtained at Bolsena.

The road leaves Orvieto by the Porta Paolina or the Porta Romana, and crosses the valley W. of the town; then rises steeply through a fertile country, which is succeeded by a district of large trees with an undergrowth of broom, golden in May. The views are glorious. At 8 m. a road diverges l. to Bagnorea. Here the country becomes bleak and almost barren. The road then descends rapidly to Bolsena.

The Lake of Bolsena occupies an extinct crater, 28 m. in circumference. Its shores are infested with malaria. There are 2 small islands, Bisentina and Martana. In the latter Amalasuntha, daughter of Theodoric the Goth, was strangled by her cousin Theodatus, whom she had chosen to share her throne (A.D. 534). Some steps in the rock are shown as having

led to her prison. A Church on the island Bisentina contains the relics of the martyr S. Cristina.

Cristina was the daughter of Urbanus, governor of Bolsena. She broke in pieces her father's golden idols, to give them to the poor. Her father tied a mill-stone to her neck, and cast her into the lake, but she was borne up by angels. She was then cast into a furnace, but remained there 5 days praising God. Then her tongue was torn out, her breasts cut off, and finally she was shot to death with arrows.

The lake is celebrated for its fish. Dante (*Purg.* xxiv.) says that Pope Martin IV. died from eating them to excess.

The town of *Bolsēna*, ♂, was probably founded by fugitives from Orvieto (Volsinii), who transferred hither the name of their former city. It possessed a temple of Nortia (Fortune), in which a calendar was kept by the annual fixing of a nail, as in the temple of Jupiter Capitolinus in Rome. The Etruscan city was probably on the summit of the hill above the town, but there are few traces of it. Remains of the Roman city are more numerous. Volsinii was the birthplace of Seianus, the favourite of Tiberius.

Just inside the gate is the Church of **S. Cristina**. The façade was ornamented by Card. de' Medici (afterwards Leo X.) in 1512, with reliefs from an ancient temple, and with a sarcophagus bearing a relief of the triumph of Bacchus. Over the doors are good reliefs by *Giov. della Robbia*—SS. Jerome, Sebastian, and Roch, and the Madonna and Child with SS. Cristina and George.

The interior consists of a Church and a group of Chapels. In one of these are some interesting remains of frescoes, a predella ascribed to *Giotto*, and a *relief of the Miracle of Bolsena, by *Giov. della Robbia*. The last Chapel, that of S. Cristina, contains the small square altar, under a green canopy sustained by 4 marble columns, at which the Miracle occurred (see Orvieto, *Duomo*, p. 59).

In the Piazza is a small Museum, with a few Roman remains, of little

interest. There is also an ancient amphitheatre; and several Etruscan tombs have been discovered in the neighbourhood. The jewels of 2 ladies, now in the British Museum, were found here.

The Upper Town, with a medieval fortress, commands a fine view.

EXCURSION D.—ORVIETO TO BAGNOREA. 11 m. 6-7 hrs.

The road is the same as that in the last excursion as far as 8 m., where the road to Bagnorea diverges to 1. 3 m. further it reaches Bagnorea.

Bagnorea was the ancient Balneum Regis, famed for hot springs, which have ceased to flow in consequence of earthquakes. It was conquered by the Lombards in 606, and afterwards granted to the Holy See by Charlemagne, and again by Otto II. in the 10th cent. It was governed by Cardinal Legates, one of whom was Card. Pole. It was the birthplace, in 1221, of John of Fidenza, called S. Bonaventura, or the Seraphic Doctor. He received his common name from S. Francis, who, having healed him miraculously, exclaimed, "*O buona ventura!*" He entered the Franciscan Order, refused the archbishopric of York, became Bishop of Albano, and died in 1274. He was the author of many works of mystical theology; and Dante (*Par.* xii.) places in his mouth the eulogy of S. Dominic. (Fest. July 14.)

The town is most picturesque. It is reached by a sort of natural causeway, and lies along the edge of an extensive crater. From the crater arises a lofty cone, on which stands the almost deserted medieval town, with a tall square campanile. Fragments of Roman buildings abound.

SUB-ROUTE C.—ORVIETO TO TODI. By road. 28 m.

There is a fair driving-road, practicable for bicycles. Provisions should be taken.

Cent. It.

About 1 m. from Orvieto the road crosses the Paglia, and, shortly afterwards, the Roman Via Cassia. It then rises rather steeply (1330 ft. in 5 m.) to a guard-house. Beyond the rough ~~xx~~ Cerasa, it reaches its highest point, 1400 ft., and descends to (28 m.) Todi (p. 164).

After leaving Orvieto the rly. follows the rt. bank of the Paglia to its confluence with the Tiber, 5 m. lower down the wooded valley.

137 m. **Attigliano** Stat., Junct. for Viterbo (Rte. 16).

140 m. **Bassano Teverino** Stat., the nearest point to the little *Lago di Bassano*, choked up with rushes, the ancient lake Vadimo, the floating islands of which are described in the 8th epistle of Pliny. The defeat of the Etruscans by the Romans under Papirius Cursor, B.C. 309, on the banks of the lake, completely destroyed their political existence as an independent nation. A subsequent battle was fought here by the Etruscans in alliance with the Gauls and Boii, but they were again defeated by the Romans under C. Dolabella, B.C. 283.

146 m. **ORTE** Stat., Junct. for Foligno, Fossato, and Ancona. (Rte. 28.)

The town stands on a hill 2 m. N. of the Stat., on the site of the Etruscan Horta, probably named after the goddess of the same name, who is supposed to be the guardian of Health or of Gardens. Virgil (*Aen.* vii. 716) speaks of *Hortinae classes*, as marching under Clausus the Sabine. It was made a Roman colony under Augustus. There are no traces of ancient walls. A viaduct joins the town and the citadel (*Rocca*). There are remains of a Roman bridge (*Ponte d' Agosto*) and baths. The precipitous cliffs beneath the town are pierced with caves, some of which are occupied by weavers.

There is little to see in the miserable town. The Church of S. Agostino has a good 15th cent. façade;

and the Church of S. Silvestro, a fine medieval campanile. The aqueduct was built by Alexander VII. in 1655. In the neighbourhood many Etruscan tombs have been opened, and their contents (mostly rude) have been removed to museums.

151 m. **Gallese Stat.**, 2 m. from the town on the rt. This was a place of some consequence in the Middle Ages. It is supposed, with little reason, to be on the site of Fescennium, noted for the nuptial songs to which it gave the name of *Carmina Fescennina*.

Gallese is the nearest Stat. to (3 m.) **Corchiano**, an interesting Etruscan town; but there is no road, and it is best to make the excursion from *Civita Castellana* (p. 125).

154 m. **Civita Castellana Stat.** The town is 5 m. from the Stat. (see Rte. 19).

The ruined castle of **Borghetto** is a picturesque object. As the train descends the valley of the Tiber there are fine views of Soracte on rt.

3 m. E. of *Civita Castellana Stat.* is **Magliano Sabino**, on the site of a Roman villa belonging to the family of Manlii.

167 m. **Poggio Mirteto Stat.** The town of that name lies about 5 m. W.

175 m. **Fara Sabina Stat.** (formerly called *Passo Corese*).

EXCURSION E.—**FARA SABINA TO ABBEY OF FARFA.** 14 m., by road.

A beautiful road to N.E. reaches (9 m.) the little town of **Fara in Sabina**, with a ruined castle. 5 m. further is **Farfa**.

The Benedictine abbey was founded by S. Laurence, bishop first of Spoleto and then of the Sabina. He was called the Illuminator, because he restored sight to many blind persons. He founded the abbey in 707, and died a few years later. The Convent was destroyed by the Lombards and (15th cent.) by the Saracens; but was

each time restored, and exceeded in magnificence almost every religious house in Italy. It is now secularized, and used as a farm.

The Church contains some good Umbrian frescoes, and a splendid pavement. All its treasures, books, vestments, etc., have been carried away.

Beneath it flows, through the richest vegetation, the river **Farfa**. Plautus (*Poen.* ii. 32) speaks of the "leaves of Farfa."

EXCURSION F.—**FARA SABINA TO CORESE.**

A poor road of 8 m., or a footpath of $5\frac{1}{2}$ m., leads to **Corese**, on the site of the Sabine **Cures**.

Cures was the birthplace of T. Tatius, who became joint King of Rome with Romulus, and of their successor, Numa Pompilius. Hence the Romans derived their civil name of Quirites. A square circuit of walls may be traced, and some other ruins.

SUB-ROUTE D.—**FARA SABINA STAT. TO RIETI.**

33 m., an excellent road, through beautiful country: recommended to bicyclists. Several small inns on the way.

Rieti (p. 195).

Beyond *Fara Sabina Stat.* the pyramid of **Mte. Gennaro** comes in sight.

181 m. **Monte Rotondo Stat.**, with a castle of the Prince of Piombino, stormed by Garibaldi, Oct. 26, 1867.

2 m. S.E. is **Mentana** (the ancient *Nomentum*), where Garibaldi was defeated, Nov. 3, 1867. (For this district, see *HANDBOOK FOR ROME*.)

197 m. **ROME.**

ROUTE 9.

PISA TO LIVORNO (LEGHORN).

Rail. 12 m.

12 trains daily, in 30 min.

The line runs through the low lands near the mouth of the Arno, and offers fine views of pine forest and mountains.

12 m. **LIVORNO** Stat., ⚡ (90,000). The English name, Leghorn, is a corruption probably due to sailors. John Evelyn (1644) calls the place *Ligorne*.

Livorno was, until the 16th cent., an insignificant village, belonging at different times to Pisa, to Genoa, and to Florence. The old port of Pisa having become useless on account of the receding of the coast, the Grand-Duke Francis I. contemplated the foundation of a new port at this spot, and began the work in 1577. The work was undertaken in earnest by Ferdinand I. (1587-1609), who not only began to build the great mole, but, by a proclamation of religious liberty, brought to Livorno a vast number of persons who had suffered persecution in their own countries. Among these were Jews from all parts, Greeks who fled from the Turks, converted Moors (*Nuovi Cristiani*) whom Philip III. expelled from Spain and Portugal, suspecting that their conversion was fictitious, and Roman Catholics driven from England under the penal laws. They were joined by Italians fleeing from the tyranny of their own states, and by great numbers of exiles from Marseilles and Provence. The scheme of Ferdinand was pursued by his successors; and Livorno became a great port, only second in Italy to that of Genoa.

A considerable portion of the trade is still in the hands of the Jews, and was until lately in those of the Greeks;

but commercial failures have recently diminished the latter colony.

Of late years much care has been taken in making Livorno attractive to sea-bathers. Many good hotels have been built, and a tramway constructed which brings the town into easy communication with the pleasant suburbs of Ardenza, etc.

There is naturally little of artistic or historical interest to attract the visitor.

In the centre of the town is the **Duomo**, with a façade by Inigo Jones. A little S. of it is the Synagogue, richly decorated with marbles. Still further S., in the Via degli Elisi, is the **English Church of S. George**, the first Anglican place of worship permitted in Italy. Adjoining it is the **Old English Cemetery**, with the grave of Smollett, the novelist. (This cemetery is now closed, and a new burial-ground has been opened beyond the Rly. Stat.) Between this point and the sea, in the Via del Giardino, is the **Orthodox Greek Church**, with costly vestments, etc., the gift of the Emperor of Russia.

Near the Porto Vecchio is a statue of **Ferdinand I.**, supported by 4 Turkish slaves ("*i quattro Mori*"), by *Tucca*. It is cast out of the metal of guns taken in battle at Lepanto.

The tramway, which starts from the Stat., runs down the Via Vittorio Emanuele, and reaches the harbour close to the statue of Ferdinand I. Hence it runs close to the sea, passing many bathing-establishments, and the pretty Giardino dei Bagni. Just beyond the Bagni S. Jacopo (formerly Palmieri) is the

Church of **S. Jacopo in Acquaviva**, an uninteresting building, with an old but ruinous crypt.

It is said that S. James the Great landed here on his way to Spain, and preached the gospel. It is also said that S. Augustine stayed here after his baptism, and left his Rule to the monks whom he had gathered round him. Some writers place here his meeting with the child pouring the ocean into a hole in the sand, which others assign to Torre Bertaldo (p. 75). What is

more certain is that the great French historian and critic, Ozanam, stayed here for his health in 1853.

The tramway continues to the sea-bathing establishments of (3 m. from Livorno) Ardenza, and (4 m.) Antignano, in a pleasant situation, with frequent sea-breezes.

EXCURSION.—LIVORNO TO MONTENERO.
3 m.

An omnibus runs from the town to the foot of Montenero, whence a light carriage to the Church costs 1.50. Carriage the whole way, 3 l. or less. The excursion takes 3 hrs.

Montenero is a pilgrimage Church, chiefly frequented in September. Here is preserved a miraculous picture of the Madonna and Child, which sailed by itself, in 1345, from the island of Negroponte to the shore of Ardenza. It is chiefly venerated by sailors and their families.

SUB-ROUTE.—LIVORNO TO COLLE SALVETTI. 10 m.

6 trains daily, in 20–30 min. The trains run in correspondence with the trains between Pisa and Rome (Rte. 10); and by using this line the traveller from Livorno to Rome may avoid Pisa.

Steamers (of the Florio-Rubattino line) run between Livorno, Genoa, Civitavecchia, and other ports. (See Time-tables.) Being trading-vessels, they do not afford much comfort.

ROUTE 10.

PISA TO ROME BY GROSSETO, ORBETELLO, AND CIVITAVECCHIA.

208 m. Rail.

Miles.

- | | |
|------|-------------------------------|
| | Pisa. |
| 10. | Colle Salvetti Junct. |
| 32. | Cecina Junct. |
| 54. | Campiglia Junct. |
| | Piombino, rly., 8 m. |
| | Populonia, 7 m., road. |
| 83. | Monte Pescali Junct. |
| 91. | Grosseto. |
| | Rusellae, 6 m., road. |
| 114. | Orbetello. |
| | Magliano, 12½ m., road. |
| | Saturnia, 35 m., road. |
| | Sovana, 39 m., road. |
| | Ansedonia (Cosa), 4 m., road. |
| 136. | Montalto di Castro. |
| | Vulci, 9 m., road. |
| 145. | Corneto (Tarquinii). |
| 157. | Civitavecchia. |
| | Tolfa, 9 m., road. |
| 208. | Rome. |

6 trains daily, in 6–11 hrs. Provisions should be taken, for there is no good *buffet* but at Orbetello, and there the train stops only a few minutes.

The rly. follows the line of the Via Aurelia, made after the defeat of the Gauls by Aurelius Cotta, the Censor, B.C. 241. After its extension beyond Pisa by Aemilius Scaurus, B.C. 109, it was frequently called Via Aemilia. (See Bullock-Hall, *Romans on Riviera*, London, 1898.)

The greater part of the line lies in the Maremma, a plain bordered by hills which are covered with dense forests. The whole district is devastated by malaria. Large tracts are uncultivated, but in many places there are vast and profitable corn-fields, which are reaped by peasants who

come down from the mountains, especially those above Lucca. Very few of the inhabitants remain here in the summer, and they at the risk of almost certain fever. The people of so desolate a region are necessarily rude, being isolated from civilization. Few persons will care to visit the Maremma, except enthusiasts for Etruscan antiquities ; and even of these many will be contented to see the results of the excavations in the Museo Archeologico at Florence. How this country, now so pestilential, should have been so thickly occupied by great Etruscan cities, is a problem which has never been solved. A visit, if desired, should be arranged before the hot weather begins in late spring ; and, even then, care should be taken, especially at night. There are stories of persons taking the fever by merely passing through the country in hot weather by the night train to Rome.

The scenery is well described, though with tedious prolixity, in Ouida's tale, *In Maremma*.

10 m. **Colle Salvetti Stat.,** Junct. for rly. to (10 m.) **Livorno.** 6 trains daily, in $\frac{1}{2}$ hr.

32 m. **Cecina Stat.,** Junct. for **Saline,** the Stat. for **Volterra** (Rte. 12).

54 m. **Campiglia Stat.,** Junct. for **Piombino.**

EXCURSION A.—**CAMPIGLIA TO PIOMBINO.** 8 m. Rail.

3 trains daily, in $\frac{3}{4}$ hr.

Piombino is situated on a peninsula, which shelters the small harbour of Porto Vecchio. It was the capital of a principality, which was conferred by Napoleon I. on his sister, Elisa Baciocchi ; but in 1815 it was annexed to Tuscany. It contains some important iron-plate works, belonging to an English company.

Steamer daily to Elba (Rte. 11).

EXCURSION B.—**CAMPIGLIA TO POPULONIA.** 7 m.

Populonia lies 7 m. S.W. of Campiglia Stat., 6 m. N. of Piombino, 4 m. W. of Poggio d' Agnello Stat.

on the Piombino line. There is no regular road. The excursion may be made on foot from any of these points in 6-7 hrs. Provisions should be taken.

Populonia is said to have been built by Corsicans, and taken from them by an Etruscan colony from Volterra. Its name, Pupluna, is evidently connected with the Etruscan god Phuphluns (= Bacchus). It became the chief sea-port of Etruria, and a factory for iron ore brought from Elba ; and accordingly iron formed its contribution to the fleet of Scipio, B.C. 205. It seems never to have recovered from its destruction by Sylla, B.C. 82.

Of "sea-girt Populonia" (Macaulay, *Lays of Ancient Rome*) the ancient walls may be traced for about $1\frac{1}{2}$ m. on the top of the hill. They are built in horizontal courses, but so irregularly as to give the appearance of polygonal structure. Within the walls there are 6 vaults, a mosaic representing fishes, and some reservoirs, all of the Roman period. A few tombs are found in the slopes of the hill ; and in a dense wood, half a mile S. of the walls, are some circular vaults in the sandstone cliffs called "Le Buche delle Fate." On the hill to the E. are several tumuli, some of which, called "Le Grotte," were opened in 1840, but they contained nothing of value, and had evidently been rifled in ancient times. Some results of recent excavations are in the Museo Archeologico at Florence.

There is a picturesque medieval castle of the Desideri family.

After leaving Campiglia the rly. traverses the forest of **il Tombolo**, composed of cork trees and a thick cover of myrtle and arbutus, among which wild boars and roebuck abound.

64 m. **Follonica Stat.,** ~~xx~~, a small port, and the seat of the Government iron-works, the ore being brought from Elba, and the fuel (wood and lignite) from the adjacent mountains. The works are closed in summer on account of the malaria. Hence a good road leads N.E. to (14 m.) **Massa Marittima**

(1312 ft.). This important little town has a picturesque Cathedral (see p. 84).

79 m. **Giuncarico Stat.**

About 8 m. W. from Giuncarico are the remains of a very ancient Etruscan city, on a hill called Colonna, and supposed to represent Colonia, the site of the battle of Telamon, where the Gauls were routed, B.C. 224. Recent explorations have shown that this city is Vetulonia. There is little to be seen on the spot. The rich treasures have been deposited in the Museo Archeologico, Florence.

83 m. **Monte Pescali Stat.,** *Junct.* for line from Siena to Grosseto (Rte. 15).

91 m. **GROSSETO Stat.,** ☆.

The Stat. is 1 m. from the town. Omnibus.

Grosseto is the chief town of Maremma, surrounded by brick walls and bastions. It is subject to malaria. It was probably founded by exiles from Rusellae (see below).

The small Italian Gothic Cathedral, of white and red marble, has richly sculptured door-jambs. The Museum, in the Pal. Pubblico, has some interesting antiquities; among them a black bowl on which is scratched the Etruscan alphabet, 22 letters.

EXCURSION C.—GROSSETO TO RUSELLAE.

6 m. by carriage; an excursion of 4–6 hrs. Provisions should be taken.

Rusellae occupies a circuit of 2 m. on the Poggio di Moscona. It is a very ancient town, its walls being mostly of a rude polygonal style, without dressing except on the outside. Some of the blocks are 6 or 8 ft. high, and 7 to 12 ft. long.

Rusellae is said to have been counted among the 12 chief cities of Etruria. It took part in the war against Tarquinius Priscus. It was the scene of defeats of the Etruscans, B.C. 300 and 293. It contributed corn and timber to the fleet of Scipio in the 2nd Punic War. In A.D. 1138 it had become a nest of robbers, and its see

and inhabitants were transferred to Grosseto. (See Dennis, i. 222.)

4 m. N.N.E. of Grosseto are the sulphurous **Bagni di Roselle**, where guides may be had for the ruins of ($\frac{1}{2}$ hr.) **Rusellae**. The pathway leads along the side of the hill of the Torre Moscona, covered with the ruins of a circular fortress of the Middle Ages, having large subterranean vaults of apparently a much earlier period. The walls of the city are very perfect. In some places there are traces of an inner wall more regularly built, with smaller blocks of rectangular masonry. Several gates are to be traced, and at the S.E. angle is a triple square of masonry, supposed by Micali to have been the Arx. A circular ruin, with vaulted apartments, of Roman work, has been described as an amphitheatre. The necropolis has been excavated, with little result except the discovery of a bronze statuette of Hope, and a few other bronzes, of a very early date, some of which are in the Museum at Grosseto.

2 m. beyond Grosseto the rly. crosses the Ombrone—whose name suggests an Umbrian occupation of the district—and traverses a valley bounded on the W. by the Monti dell' Uccellino, a favourite place for hunting the wild boar.

100 m. **Alberese Stat.,** with a picturesque Chapel on a spur of limestone. Near here, on W., is a ruined castle called *La Bella Massiglia*, recalling a Siennese lady of that name, who was carried off by corsairs, and became a sultana at Constantinople.

105 m. **Talamone Stat.** The village, the ancient Telamon, lies 2 m. W.

Recent excavations prove Telamon to have been an Etruscan city of importance. It is said to have been founded by Telamon, the Argonaut, about 1300 years B.C. Many relics have been removed to the Museo Archeologico, Florence: the pediment of a temple in high relief, a statuette of a Gallic chief, and jars

containing *ex-voto* offerings of weapons and tools. The place gave a name to the final battle in which the Romans routed the Gauls, B.C. 224; and here Marius landed (B.C. 87) on his return from Africa.

A short distance beyond Talamone the rly. crosses the Osa, where the massive remains of a Roman bridge carrying the Via Aurelia are visible.

110 m. **Albegna Stat.** No inn. From the Torre della Salina, a salt depôt, there is a magnificent view up the valley to Monte Amiata, 38 m. N.E.

On leaving Albegna the rly. skirts the E. side of the Salt Lagoon, or Stagno, which separates the peninsula of Monte Argentario from the mainland. The mountain (2970 ft.) may be ascended from Orbetello (see below) in 2-3 hrs. It commands a splendid *view, from Monte Amiata on the N.E. to Sardinia on the W. On the N. side of the peninsula is the fortified port of S. Stefano, whence a steamer runs weekly to Portoferraio in Elba (Rte. 11). The little ports are all engaged in tunny-fishing, and the towers on the coast are built to watch the shoals of fish approaching the coast. The Stagno is enclosed by 2 low banks of sand, and a similar bank which projects into it (and on which the town of Orbetello stands) is artificially prolonged by a causeway to reach the peninsula.

114 m. **ORBETELLO Stat.** Excellent buffet.

The town of Orbetello (6000), ☆, lies 2 m. W. of the Stat. on a spit of land projecting into the lagoon. Omnibus from Stat.

The massive sea-wall may be due to the Pelasgi. Etruscan tombs, containing articles of jewellery, have been found on the sandy isthmus. The ancient name of the town is unknown; unless, as Milani supposes, it was Succosa.

EXCURSION D.—ORBETELLO TO MAGLIANO.

From Orbetello Stat., 12½ m.; from Orbetello town, 15 m., by a good road. Pedestrians starting from Albegna Stat. save 4½ m., or a carriage may be ordered from Orbetello to meet the train at Albegna. Post-carriage from Albegna to Magliano and Pitigliano.

The road from Orbetello returns as far as Albegna (see above), and then turns rt. to (8 m.) **Magliano**, with a picturesque mediæval castle, the ancient Manliana.

In 1844 Sig. Pasquinelli, in constructing the road, found the walls of an Etruscan city, measuring 1½ m. × ¾ m. The walls had been, in many places, broken down, and were mingled with molten metal and charred wood; so that it appears that the city was violently destroyed. Its ancient name is unknown. Mr. Dennis identified it with Vetulonia; but recent excavations place that city further N. Many vases, etc., from Magliano have been removed to the Museo Archeologico, Florence; and further explorations are projected by Prince Corsini, to whom the land belongs.

EXCURSION E.—ORBETELLO TO SATURNIA AND SOVANA.

Miles.

Orbetello Stat.

25. Manciano.

34. Saturnia.

39. Sovana.

From Orbetello Stat. to Manciano, 25 m.; from Orbetello town, 27½ m. From Manciano to Saturnia, 9 m.; from Manciano to Sovana, 14 m.

For beginning the expedition at Albegna, see Exc. D.

The road coincides with that of Exc. D as far as (6 m.) Casa Bartolini, then diverges to rt., and reaches (25 m.) **Manciano**, ☆, in a glorious position (1450 ft.). There the road forks.

The branch to N. reaches in 8 m. a point whence a lane to l. reaches, in 1 m., the ruins of **Saturnia**.

Dionysius speaks of Saturnia as having been founded by the aboriginal inhabitants of Italy, under the name of Aurinia. It was taken by the Etruscans, and became a Roman colony, B.C. 183. (See Dennis, ii. 275, ff.)

The ancient city lies in a magnificent position. Some fragments of polygonal wall remain, and a remarkable rock, 15 ft. high, ascended by stairs, and bearing at the top 3 excavated tombs.

A vast necropolis lies to the W. of the city, in the Piano di Palma. The tombs are of undressed stone, buried under mounds. Where the earth is washed away they bear a striking resemblance to Celtic *cromlechs*, and probably belong to a primitive race, earlier than the builders of the polygonal walls.

From Magliano another road runs to E. It reaches, in 12 m., **Pitigliano**, ✱, on the site of an unknown Etruscan town.

The neighbourhood abounds in tombs; but the chief interest is the glorious scenery. Hence it is 2 m. to the ruins of **Sovana**.

The Etruscan name of this city is unknown. It became a Roman colony under the name of Suana. For many centuries it was an independent republic, under Lombard laws. It is a bishop's see, and has a large Cathedral. It was the birthplace of Pope Gregory VII. (Hildebrand), about 1015. It is now, thanks to malaria, a miserable village. The *Etruscan tombs were discovered by Mr. Ainsley, in 1843. (Dennis, ii. 1.)

Leaving the town by the W. gate, and descending into the ravine, we find the opposite cliffs hewn into tombs with architectural façades. The most striking is called **La Fontana**, which has in the pediment a sea-goddess. A little to N. is the **Grotta Pola**, like the temple-tombs at Norchia. To the E. of this are tombs in the form of houses. The tombs are of all ages, and of very various forms, some showing Egyptian influence.

5½ m. N.E. of Pitigliano is **Sorano** (1230 ft.), also an Etruscan site, but with few relics of antiquity. It commands a magnificent view (Mte. Amiata, 5780 ft.).

Hence there is a fair road to (52 m.) CORNETO (see below).

From Pitigliano it is 18 m., from Sorano 12½ m., to ACQUAPENDENTE (p. 122).

EXCURSION F.—ORBETELLO TO ANSEDONIA (COSA).

Ansedonia is on the southern spit of land which connects the peninsula of Orbetello with the mainland. It is 4 m. from Orbetello Stat., 6 m. from Orbetello town. Carriage from the latter, 5 l. The excursion takes half a day. Provisions should be taken.

There is a good account of Cosa in Dennis, ii. 245. He rejects the theory that the walls are due to the Romans, and assigns them (or, at least, the lower polygonal courses) to the Pelasgi. The evidence of Etruscan workmanship is very vague. The name is evidently not Etruscan, as that alphabet does not contain the letter *o*. On ancient coins it is written from l. to rt.—KOSSA.

Virgil (*Aen.* x. 168) numbers Cosae among the Etruscan towns which sent help to Aeneas. The city was destroyed long ago, for Rutilius (about A.D. 410) mentions (i. 285) "*antiquas nullo custode ruinas, et desolatae moenia foeda Cosae.*"

Ansedonia is on the site of the ancient city of **Cosa**. It occupies a circuit of 1 m. on the flat top of a hill, 600 ft. above the sea. A paved road leads to the city. The walls, which are in splendid preservation, are built of limestone: the lower courses composed of polygonal blocks, carefully fitted; the upper courses of rectangular blocks. They vary in height from 12 to 30 ft., and in thickness from 5 to 6 ft. At intervals they are strengthened by towers from 20 to 40 ft. square; 14 of which may be still traced, no less than 11 occurring in the 2 sides which faced the sea, and were therefore more open to attack. There are 3 double gates,

situated in the northern, southern, and eastern walls; the last is the most perfect. In the S.E. angle the ground rises into a small plateau, which must have formed the arx. On this height may be recognized 3 or 4 specimens of masonry, of as many different periods; the lowest being polygonal, like the city walls; the next, perhaps, Etruscan; that which follows, Roman; and the most recent, medieval.

136 m. **Montalto di Castro** Stat. The village, ✕, about $1\frac{1}{2}$ m. E. of the Stat., is supposed to occupy the site of Forum Aurelii.

EXCURSION G.—MONTALTO TO VULCI.
9 m.

An excursion of $\frac{1}{2}$ day. Provisions should be taken. (For carriage, see Index.)

A poor road ascends the l. bank of the Fiora. 1 m. a natural bridge, **Ponte Sodo**, crosses the brook Timone. 7 m. further is the ***Ponte della Badia**, a grand aqueduct, probably Roman, encrusted with stalactites. 1 m. further **Pian di Voce** preserves the ancient name of Vulci. The necropolis chiefly occupies the higher ground on the other side of the Fiora.

Hardly anything is known of the history of Vulci but its defeat by Rome, B.C. 280. In 1828 an ox, stumbling in a hole, disclosed an Etruscan sepulchre. The necropolis was afterwards explored by Prince Lucien Buonaparte, Prince of Canino, by François, and others; and few places have yielded so rich a crop of treasures, most of which are in museums in Florence, Rome, London, etc.

The great tumulus called **la Cocumella** (40 ft. in height, 200 ft. in diameter) resembles the tomb of the Lydian king Alyattes, as described by Herodotus (i. 93); and thus goes to confirm the Asiatic origin of the Etruscans. It contains 2 towers, 30–40 ft. high, one square, the other

round, built of rude masonry, and probably intended to support the statues which surmounted the mound. It is surrounded by a wall in which are several sepulchral chambers.

Near the **Cocumella** is a low tumulus, 30 ft. in diameter, called **la Rotonda**; and further S. another called **la Cocumelletta**.

W. of **Ponte Sodo** a tomb was discovered in 1839, containing an Egyptian flask, a painted ostrich egg, and other objects proving commerce between Egypt and Etruria. These objects are now in the British Museum.

After leaving **Montalto** the rly. passes through deep cuttings. In about 10 m. it crosses the river **Marta**, at the mouth of which is the site of **Graviscae**, the ancient port of **Tarquini**, now only marked by blocks of tufa and broken columns, and by a fine arch 14 feet in span, called the **Pontone**, which formed the mouth of a water-course, and opens into an embankment of massive masonry, probably the quay of the Etruscan port. A short distance beyond the **Marta** is **Porto Clementino**, a small harbour for the export of salt and grain, full of bustle in the winter, but in summer deserted on account of the malaria.

145 m. **Corneto** Stat. The medieval town, ✕, is 2 m. E. of the Stat.

The ***Church of S. Maria in Castello** is a pure Romanesque building (1121–1208), standing in a pretty green close, with square piers, against which shafts are engaged, mosaic floor, pulpit adorned with spiral shafts, round apse, no transepts, and a beautiful wheel-window high up in the middle of the left aisle. There is an octagonal baptistery. A massive campanile stands S.W. of the Church. **S. Pancrazio** has a good early tower and **S. Francesco** a small wheel-window. On the N. chancel wall of the **Duomo** is a large fresco of the Nativity, with the Virgin and Child below. The ***Palazzo Vitelleschi** has

a fine Gothic front and court-yard. The ***Museo Municipale** contains a fine collection of Etruscan antiquities.

The custodian keeps also the key of the Tombs outside the Porta Tarquinia (2½-5 l.).

The ridge of Monterozzi, on which Corneto stands, is the site of the necropolis of the Etruscan town of Tarquinii: that town itself having occupied the opposite hill.

Tarquinii is said to have been founded by Tarchon, son of the Lydian prince Tyrrhenus. Virgil makes Tarchon help Aeneas against Turnus. Here sprang from a furrow a wonderful child, Tages, the son of Hercules, who taught the Etruscans the art of divination. Tarquinii was the religious capital of Etruria. Here settled, about B.C. 700, Demaratus of Corinth, who brought with him the alphabet, and also the potters Eucheir (= *Fine-hand*) and Eugrammos (= *Fine-line*). His son, Lucius, became Tarquinius Priscus, the 5th King of Rome, the builder of the Cloaca Maxima, and the founder of the games of the Circus Maximus. Tarquinii aided Tarquinius Superbus in his attempt to regain his throne. It helped Veii against Rome B.C. 397. In B.C. 359, 307 Roman prisoners were sacrificed in the Forum of Tarquinii; but 5 years later 358 nobles of Tarquinii were scourged to death in the Roman Forum. Tarquinii was no doubt crushed by the battles of Lake Vadimo (B.C. 309 and 283), and in the 2nd Punic War it furnished Scipio with sail-cloth. It became a colony and a municipium; but was sacked by the Lombards, by the Saracens, and finally, in 1307, by the people of Corneto. Fragments of walls and of gates, probably of the Roman period, have been found; also the substructure of 3 temples, and perhaps some intramural tombs.

The real interest of the place is to be found in the necropolis. This extends over a wide space, and it will be impossible to describe all the tombs. Students will refer to Dennis, i. 301-429. The custodian must be engaged at the Museum. A visit occupies 3-4 hrs.

1. **The Grotta del Cacciatore**, ½ m. from Corneto. A steep passage leads to 2 chambers. The 1st contains

pictures of dancers; the 2nd, 3 landscapes with fishers and fowlers, and a banquet.

2. **Querciola**, almost opposite. 20 steps lead to a chamber with a banquet, musicians, and dancers, in the open air; and a boar-hunt. These pictures are unhappily perishing.

3. **Triclinio** contains a banquet, very rich in colour.

4. **del Morto**, 100 yds. further. On one side a young woman covers the face of an old man on a bier. On the opposite side a Bacchanalian dance. This is one of the oldest tombs.

5. **del Tifone**. Fine paintings of Typhons, with human bodies ending in snakes instead of legs; also Charon leading souls to Orcus. Also an inscription with the name *Pumpus*. A late tomb, with Latin inscriptions.

6. **del Cardinale**. The largest single-chambered tomb. The pictures, much injured, represent living warriors, and souls led by malignant demons, with good spirits interposing.

7. **Orco**, under the wall of the cemetery. The pictures are much injured by the effort of a French officer to remove them. They represent Ulysses blinding the Cyclops, Pluto, Persephone, and Geryon, Memnon, Theseus (a noble figure), and a fine head of a woman. These pictures are of pure Greek art.

8. **del Vecchio**. A more archaic tomb, with an old man feasting with a girl. A similar scene is shown in the adjoining Grotta dei Vasi Dipinti.

9. **del Moribondo**. A dying man, with 2 women; also a groom with a horse, well drawn.

10. **delle Iscrizioni**. Dice-players, boxers, etc.; a horse-race, etc., in primitive Etruscan style. A long inscription.

11. **del Barone**. Colours singularly fresh: drawing archaic. A horse-race, the prize given by a goddess.

Close by, **delle Bighe**. Sports and spectators.

Mte. Montarozzi abounds in *trulli*. In one of them was found, in 1823, a warrior stretched on a bier. On the admission of air, he crumbled away.

A poor road from Corneto leads to (16 m.) **Toscanello**; but that town may be more easily visited from **Viterbo** (p. 119).

4 m. beyond Corneto the rly. crosses the Mignone, at the mouth of which (3 m. W.) is **Torre Bertaldo** or **Sant'Agostino**, on the site of the ancient **Rapinium**.

This is supposed to be the scene of an incident in the life of S. Augustine of Hippo. As he walked on the shore, meditating on the Holy Trinity, he saw a child pouring the water of the sea into a hole in the sand. "It is impossible," said the saint, "for that little hole to contain the ocean." "Not more impossible," answered the child, "than for thy finite mind to comprehend infinity."

157 m. **Civitavecchia** Stat., ☆. Good buffet at Stat.

Civitavecchia (10,000) occupies the site of Centum Cellae, a port built by Trajan, about A.D. 100. The town was sacked by Saracens in 828, but rebuilt (under the name of Old Town) 30 years later. It served until the beginning of this cent. as the port of Rome. The fortress was built by Julius II. in 1512; the walls by Urban VII. in 1590.

It is a dirty town, with nothing of interest save a few Roman inscriptions.

EXCURSION H.—CIVITAVECCHIA TO TOLFA.

To the alum-mines, 9 m.; to the town of Tolfa, 11 m.

In 1462 an Italian merchant, expelled from Constantinople, discovered alum in the hill of Tolfa. Pope Pius II. published a Bull, thanking Heaven for diverting from the Turks the large sum paid for this salt, which is used in dyeing, and bringing it into the Papal treasury. It yielded an income of 100,000 ducats. (Creighton, *Popes*, iii. 315.) In the Indulgence of Leo X., sold by Tetzels, one of the crimes which were excluded from benefit was the importing of alum from elsewhere than Tolfa, in the Pope's territory.

The rly. beyond Civitavecchia runs near the sea, through a desolate country, with fine distant views of the Alban mountains and the Circeian promontory. (For the remainder of the Rte., compare *Handbook for Rome*.)

163 m. **S. Marinella** Stat., with a medieval castle, on the site of the ancient Punicum. Near it a stream is crossed by a Roman bridge.

169 m. **S. Severa** Stat., with a picturesque fortress of the Counts of Galera.

S. Severa occupies the site of **Pyrgi**, the Greek name (= "towers") and polygonal walls of which point to Pelasgian builders. It was famous for a temple of Eileithyia, or Lucina, the goddess of childbirth, plundered of its rich treasure by Dionysius of Syracuse, B.C. 384. It was subsequently a nest of corsairs.

179 m. **Palo** Stat., ☆, a modern bathing-place, on the site of the Pelasgic **Alsium**, with ruins of Roman villas, and a castle (15th cent.) of the **Odescalchi**. In the neighbourhood several *tumuli* called the *Colli Tufarini* contain very ancient Etruscan tombs.

For Excursion from Palo to **Cervetri** (the Etruscan **Caere**), see *Handbook for Rome*.

187 m. **Maccarese** Stat., probably on the site of the Etruscan **Fregellae**, or **Fregenae**—to be distinguished, of course, from the Volscian Fregellae.

195 m. **Ponte Galera** Stat., Junct. for (5 m.) **Porto**, and (7 m.) **Fiumicino**, the modern port of Rome.

Here the line enters the valley of the Tiber, and reaches

208 m. **ROME**.

ROUTE 11.

THE TUSCAN ARCHIPELAGO: ELBA,
CAPRAIA, ETC.

This section describes the islands between the Tuscan coast and Corsica: namely, Elba, Capraia, Gorgona, Pianosa, Montecristo, Giglio, and Giannutri.

Of these the only one which offers decent accommodation is Elba. Those who purpose to visit the others should provide themselves with letters of introduction to the clergy or other authorities, and even then must be prepared for some discomfort.

With the exception of Elba, none of the islands have much to afford interest, except their geological structure and the customs of isolated and primitive people.

To Elba (Portoferraio) there is a steamboat daily from (15 m.) Piombino (Rte. 10); from (50 m.) Livorno (Rte. 9) there is a boat twice weekly in about 9 hrs., touching at Gorgona and Capraia. (For days and hours, see the *Indicatore Ufficiale*.)

Elba is the Roman Ilva. Its Greek name, *Aithalia*, is probably derived from the *smoke* (*αἶθας*) of its iron-furnaces. It was in ancient times dependent on the Etruscan town of Populonia; but no relics of that period are extant. Virgil (*Aen.* x. 173) makes it contribute 300 men to the help of Aeneas. Of the Roman period a few relics are to be found at Le Grotte, opposite Portoferraio. At a later time it belonged to Pisa, from whom it was taken by the Genoese at Meloria (1284). In the following cent. it was purchased by Pisa. In 1799 it was seized by France; and after 1815 restored to Tuscany.

Its historical fame arises chiefly from the selection of it as the place of exile of Napoleon I. from May 5, 1814, to Feb. 26, 1815.

Its length is about 16 m., its breadth about 5 m. It is almost covered with

mountains, the highest of which (Mte. Capanna) rises to 3345 ft. The valleys are often fertile and beautiful. The population is about 20,000.

From very ancient times it has been famous for its iron-ore, which is exported for smelting to Piombino, Follonica, France, and England. It produces a good deal of wine, the ferruginous character of which makes it useful in some illnesses; and it has important tunny-fisheries (an interesting sight on summer nights), and a considerable trade in granite.

The steamer from Piombino enters the beautiful Harbour of **Portoferraio**. The town of the same name (3500 inh., ~~xx~~) lies on a spit of land W. of the bay.

3 m. inland from the town is the **Villa S. Martino**, the residence of Napoleon. It was purchased in 1851 by Count Demidoff (son-in-law of Jerome Buonaparte), who collected a Napoleonic Museum; but the relics are now dispersed, and the house is occupied by the governor of the island.

A fair road leads E. from Portoferraio to (7 m.) **Porto Longone**, whence it is continued N. to (8 m. further) **Rio Marina**; in the neighbourhood of which place are the chief iron-mines. The ore lies on the surface, giving it a blackish red appearance.

The S.E. angle of the island is formed by Monte Calamita (= magnet), on the W. side of which is the village of **Capoliveri**, the inhabitants of which form a community quite distinct from the rest of the island.

Other roads lead W. from Portoferraio to (9 m.) **Marina Marciana**; (13 m.) **Marciana**, near Mte. Capanna; and to (10 m.) **Marina di Campo**. The W. end of the island is composed of granite, in which serpentine, tourmaline, and emeralds are found.

Capraia lies 30 m. N.W. of Elba. It is the Capraria of the Romans, and

derived its name from the goats which inhabited it. It measures about 5 m. by $2\frac{1}{2}$ m., and has a population of 750, chiefly engaged in the production of wine. It is composed of volcanic rock, rising to the height of 1470 ft. (Mte. Castello). Capraia must not be confounded with Caprera, a smaller island off the coast of Sardinia, the residence of Garibaldi in 1860 and 1868.

The steamer from Livorno to Elba touches here, as also at

Gorgona, a precipitous rock, 26 m. N. of Capraia, and 22 m. W. of Livorno. It formerly contained a celebrated monastery; and the pagan poet, Rutilius Numatianus (*Itin.* i. 523), complains of the retirement to it of a young man of fortune. It now contains only 70 fishermen, engaged in the capture of anchovies.

Pianosa may be reached by steamer, twice a week, from (40 m.) Portoferraio, or, once a week, from (54 m.) Porto S. Stefano, near Orbetello (Rte. 10). But an easier way is to take a sailing-boat from (13 m.) Marina di Campo, in Elba.

Pianosa is the ancient Planasia, and, as its name indicates, is low and almost level. Hither Agrippa Postumus was banished by Augustus, his grandfather, at the instigation of Livia, to secure the ascent of her son Tiberius to the throne; and here it was the first work of Tiberius to murder him, A.D. 14 (*Tacitus, Ann.* i. 3 and 6). It formerly produced a great quantity of wine. It is now a convict-settlement.

Montecristo can only be reached by sailing-boat from (22 m.) Pianosa. It is supposed to be the Oglasa of Pliny. It is said to have been occupied about 455 by S. Mamilianus, Bishop of Palermo, and his flock, who took refuge here from the Vandals. Subsequently it contained a Camaldolensian convent, of which the ruins remain. In 1854 it was rented by an English gentleman, who attempted to found an agricultural colony; but, for political reasons, he retired in 1859. It has now no inhabitants but a small guard.

The connection of the island with Dumas' famous romance is little more than nominal.

Montecristo is a granitic cone, with a small landing-place, and one deep ravine, at the head of which are the ruins of the convent. The highest point is 2350 ft. above the sea.

Giglio, the Roman Igilium, is visited daily (except Sundays) by a steamer from (11 m.) Porto S. Stefano (Rte. 10). Its sailors are mentioned by Julius Caesar (*De Bell. Civ.* i. 34). Rutilius records (*Itin.* i. 325) that exiles from Rome took refuge here from the Goths. It measures 5 m. \times 4 m., and has an agricultural population of 2000.

The island is mainly composed of grey granite, but there are beds of limestone containing alum. There is also a certain quantity of iron.

Giannutri is best visited by sailing-boat from (12 m.) Porta d' Ercole, on Mte. Argentaro (Rte. 10). It is composed of limestone in which are numerous caverns; and there is not a spring of water. It is therefore uninhabited; but, strange to say, there are many Roman remains, among them a building supposed to be a reservoir for rain-water.

ROUTE 12.

FROM CECINA TO VOLTERRA.

24 m. by rail and road.

Miles.

Cecina.

19. Saline.

24. Volterra, road.

From Cecina to Volterra Stat. (Saline), 19 m. by rly. 3 trains daily, in $1\frac{1}{2}$ hr.

From Volterra Stat. to Volterra, 5 m., by diligence in 1 hr.

Volterra may also be reached by road

(a) From Pontedera, 30 m. (See p. 29.)

(b) From Colle d' Elsa, 17 m.

(c) From S. Gimignano, 23 m.

(d) From Siena, 37 m.

(For diligences, carriages, etc., see Index.)

Cecina Stat. on Pisa-Rome rly. (Rte. 10). Carriages are changed here.

The line to Volterra runs E., up the valley of the R. Cecina.

19 m. **Saline**, where there are important brine-wells, producing by evaporation a great quantity of salt.

Here is the Stat. for Volterra, where a diligence meets the train.

24 m. **VOLTERRA**, ☆ (5000), lies on a bare hill, 1785 ft. above the sea.

Under the name of Velathri, Volterra was one of the chief Etruscan cities, with a territory extending over the lower valley of the Arno, and, to the S., as far as her colony, Populonia (Rte. 10). She was one of the 5 Etruscan cities which separated themselves from the rest of their nation in helping the Latins to resist the Etruscan king of Rome, Tarquinius Priscus. There is no record of her subjugation by Rome, by whom her name was modified to Volaterrae. Being the owner of the ports of Luna, Pisa, and Populonia, she furnished Scipio with marine tackle in the 2nd Punic War, B.C. 205. She was captured by Sylla, B.C. 82, after a siege of 2 years, but was saved from destruction by the intercession of Cicero.

Under the Lombards she gained some importance. Under the Empire she was ruled by a count, until, at the death of Frederick II. (1250), she regained the right of electing her own Podestà. She supported, on the whole, the Ghibelline party. She was subdued by Florence in 1361.

She claims as natives Persius the satirist (b. A.D. 34); S. Linus the first Bishop of Rome (about 56); and the painter Daniele da Volterra (1509-1566).

Her chief trade is in alabaster, of which she exports annually the value

of £13,000 for the rough material, and £15,000 for sculptures, etc. Alabaster (hydrated sulphate of lime) is nowhere found in such abundance as in this district. (Oriental alabaster is a marble, or carbonate of lime.) It is found in nodules, varying from a very small size to 58 cwt., embedded in limestone (*panchina*). It is of various colours and qualities: white with spots (*macchiato*), grey (*badiglio*), and yellowish brown (*agata*), the last being the most valuable. The trade is diminishing, partly from change of fashion, and partly from lack of artistic designs. (See Foreign Office Paper 352, 1895.)

The Etruscan *wall of Volterra is composed of horizontal courses of fossiliferous sandstone, and form a circuit of 6 m. Of this area the modern town occupies only a quarter, the rest being a desolate down.

The town is entered on the S. by a magnificent Etruscan double gateway, the ***Porta all' Arco**. It is a circular arch, 21 ft. high, 13 ft. in span, built of 19 massive blocks without cement. The passage through the gateway is 30 ft. deep. The inner part of the gateway is probably Roman: the porticulis is medieval. On the keystone and the two pilasters are colossal heads sculptured in porphyritic rock (*selagite*) from Monte Catini—probably guardian deities of the city. On a cinerary urn, now in the Museum, the gate of Thebes is represented as bearing similar ornaments.

Just inside the gate, on rt., opposite the W. gate of the Fortress is the **Piscina** (Pl. 13), which can only be seen by permission of the bishop, and must be entered by a long ladder. It is a fine specimen of Roman masonry: the arches are sustained by 6 columns, and constructed with blocks of great solidity; in the vault are some apertures, probably for the water-pipes.

Near the Porta all' Arco is the **Duomo** (Pl. 1). It was consecrated by Calixtus II. in 1120, enlarged in 1254 by *Niccolò Pisano*, and modernized in 1574 by *Leonardo Ricciarelli*, a nephew of Daniele da Volterra. The

Reference.

The ancient walls are shown thus:—

The modern " " "

1. *Duomo and Baptistery*
2. *S. Francesco*
3. *Pal. Guarnacci*
4. *Pal. Pubblico (Pinacoteca)*
5. *Pal. Tangazzi (Museo)*

façade is entirely of the 13th cent., but the doorway of black and white marble may be more recent. The interior is in the form of a Latin cross. Inside the principal door are reliefs representing the translation of the body of S. Octavian, a local hermit, from a church 4 m. N. of Volterra, in 820. The marble pulpit is covered with very early Christian reliefs. It is supported by 4 columns of granite, resting on the backs of lions and monsters. The relief in the front represents our Lord at table: a woman pursued by a tiger and a serpent (perhaps the sinful woman persecuted by temptation) seeks refuge at His feet; the 3 others are Abraham sacrificing Isaac, the Salutation, and the Annunciation, with the name of each figure engraved above it. In the Chapel of the Inghirami family (1615), in the N. transept, are some frescoes by *Giovanni da S. Giovanni*, representing events in the life of S. Paul, and a painting by *Domenichino*, of his conversion, much injured by retouching. Over a side door on the rt. is a fine terra-cotta bust of S. Linus, by one of the *Robbia*. On the rt. of the High Altar is the marble tomb of S. Octavian, by *Raffaele Cioli* (1525), to commemorate the delivery of Volterra from a pestilence. The spiral columns, with kneeling angels, by the side of the High Altar, are by *Mino da Fiesole*. The ***Oratory of San Carlo**, opening out of the S. transept, contains a Virgin and Child, with SS. Octavian, John Baptist, Michael, and Francis, by *Taddeo Bartoli* (1411), with predella—"very fine and solemn" (Kugler); an *Annunciation, by *Luca Signorelli* (1491); the Virgin with saints and Angels, by *Leonardo da Pistoia*; the Nativity, by *Benvenuto da Siena* (1470); a Crucifixion, by *Rosso Fiorentino*; a Virgin and Child, by *Filippo Lippi*; and a small sketch in oils of the Deposition, by *Scodoma*. The Chapel of the Virgin contains a fresco of *Benozzo Gozzoli*, forming the background to some large wooden figures representing the Adoration of the Magi, and almost entirely concealed by them. The representation

of the Sacred Name was given by S. Bernardino, who preached here in Advent, 1424.

The **Sacristy** contains a very elaborate silver reliquary, with 4 pieces of the Holy Cross.

Opposite the W. front of the Duomo is the octagonal ***Baptistery of S. Giovanni**, built in 1252, on the site, as is supposed, of a Temple of the Sun. The doorway of black and white marble is curious, and the capitals of the columns are full of animals and birds. Over the architrave are heads, in relief, of the Virgin and the Twelve Apostles. The rich arch of the High Altar is covered with festoons of flowers and fruits, and seraphim, beautifully sculptured by *Balsimelli da Settignano*, in the 16th cent. The octagonal baptismal font panelled with inlaid marbles was sculptured by *Andrea da Sansovino* in 1502, and the beautiful ***Ciborium**, by *Mino da Fiesole* (1471).

A steep descent leads from the Baptistery to the W. On the l. a side street leads to the **Porta S. Felice**, with a Gothic vaulted fountain, and some remains of **Roman baths**. Further on are the Church and Monastery of **S. Lino**, founded in 1480.—It contains statues of S. Raphael and of the Blessed Gherardo Maffei, a Franciscan, by *Stagi*.

A little further is the Church of **S. Francesco**, founded in the 13th cent., and rebuilt in 1623.

A door on the rt., near the High Altar, opens into the Gothic Chapel belonging to the *Confraternità della Croce di Giorno*, built in 1315. The interior is covered with frescoes which have suffered from the effects of damp and time, but have been restored; the whole presents a good specimen of the internal decoration of the 14th and 15th cents. The paintings upon the side walls, by *Cennini da Firenze* (1410), represent the Massacre of the Innocents, the Recovery of the True Cross, etc. S. Helena bearing the Cross, surrounded by male and female saints, and the group around the dead body

of a saint, on the opposite wall, are very beautiful. These frescoes are interesting for the costumes of the period. The Crucifixion at the altar of this chapel is by *Sodoma* (?), badly repainted.

We may pass through the adjacent **Porta Pisana**, or **S. Francesco**, in the medieval wall, and leaving the modern town, drive or walk about 1 m., past the Church of S. Chiara and the hamlet of S. Giusto, to an ancient gate, which overlooks the terrible precipice of **Le Balze**. The rains wash away an underlying bed of clay, and cause the sandstone to fall in horrible landslips. The ruin is still progressive, and no remedy has been discovered.

Returning to the Duomo, and turning l., we enter the **Piazza Maggiore**, which contains on the l. the **Pre-fettura**, and on the rt. the **Pal. Pubblico**, now the municipal buildings. This palace was built 1208–57. The tower was injured by an earthquake in 1826, and has been rebuilt. The medieval façade is covered with coats-of-arms, but the windows have been modernized. Two lions, bearing the arms of Florence, record the subjugation of Volterra in 1361. On the upper floor, in the large Sala della Magistratura, is an Annunciation, probably by *Francesco da Volterra*, about 1370. The Palace contains a small **Picture Gallery**. It possesses nothing of great importance; but the following pictures may be mentioned: Christ in glory, with SS. Romualdo, Benedict, Atina, and Greciniana, by *Dom. Ghirlandajo*; *Virgin and Child, much damaged, by *Signorelli* (1491); and a small Marriage of S. Catherine.

After leaving the Pal. Pubblico we take the 1st turning l. beyond the Piazza: we pass on rt. the Church of **S. Michele**, with a Lombard front (1285); and, opposite to it, the **Pal. Guarnacci**, with 3 towers, of the 13th cent. Hence, in a short distance, we reach the **Porta Fiorentina**, in the modern circuit of walls.

Cent. It.

Just outside the Gate, on l., is the **Amphitheatre**, probably Roman. Nothing remains but the rows of seats, which are still occupied by the spectators of races and of the game of *pallone*.

Outside the Gate the road passes, for about 700 yds., over what was part of the ancient city, to the *Etruscan **Porta di Diana**, or **Il Portone**. It greatly resembles the Porta all' Arco, but was probably built without an arch, and is in inferior preservation.

To the rt. of the Pontone are, perhaps, the finest remains of the Etruscan wall, which runs across a woody valley, rising to the height of 30 ft. The blocks here are smaller than in other places, but there is no reason to doubt their antiquity.

About 150 yds. beyond the Portone is the most celebrated Etruscan tomb of Volterra—the ***Grotta dei Marmini**. (Key and tapers at a cottage just outside the wall.) A few steps lead down to a circular vault, 17 ft. in diameter, and 6 ft. high. The roof is supported by a square column, and is pierced, perhaps to carry off the effluvium. Three concentric benches, cut out of the sandstone, surround the chamber; and on these are deposited ash-chests, with reclining figures on the lids. Other tombs in this neighbourhood have been stripped of their contents and filled up with earth.

From the Portone we return to S. Michele, and turn to l. Passing the uninteresting Church of S. Agostino, we reach (V. Vitt. Emanuele 20) the **Pal. Tangazzi**, in which is the ***Museo Nazionale** or **Guarnacci** (entrance, 1 l.). It was founded by Mgr. Mario Guarnacci, in 1761, and has been carefully arranged in 14 rooms. Few local museums are so rich or so well arranged.

There are almost 600 cinerary urns, of alabaster, tufa, and (probably the most ancient) terra-cotta. On the lids are generally the recumbent figures of the dead, with the cup of life reversed. Some of the urns are coloured red, and

one at least bears traces of gilding. Among the names inscribed are some which became familiar in Rome: Cracna (= Gracchus), Vlave (= Flavius), Ceicna (= Caccina: comp. the town Cecina). Many of the urns are sculptured with reliefs illustrating Etruscan customs. Representations of the sports of the Circus, and of gladiatorial contests, remind us that Rome derived these sports from Etruria. Many of the scenes are of a pathetic character—death-bed scenes, and the parting of husband and wife. In some cases the soul, symbolized by a figure on horseback, is represented setting out on its long journey, while a child, a relation probably of the deceased, is striving to detain it, and the messenger of death is hurrying it on, carrying over his shoulder a long sack like a purse, one end containing the good, the other the bad deeds of the deceased. In the other reliefs, the soul on horseback is proceeding on its journey to the next world attended by Charun and a good genius. On another urn is a funeral car drawn by horses with their heads hanging down as if in grief, conveying the body and the mourners to the tomb. On some are human sacrifices, and on others sacrifices of animals. One group seems to represent a girls' school. Illustrations of classical myths abound. In a representation of the Siege of Thebes is a view of the Porta all' Arco (see above). The headless statue of a woman bearing a swaddled child may be Lucina, the goddess of birth, or Mater Matuta, the goddess of death.

The ceramic urns of Volterra are not of great interest, but they include some fine pieces of *bucchero*—pots blackened with smoke. The burning, rather than the burial, of the dead, seems to have been almost universal.

There is a good collection of coins of Volterra, some of which, bearing a dolphin, may point to the maritime importance of the town.

In the same Palace is a **Public Library**, founded, like the Museum, by Guarnacci. It contains 13,000 vols., including the Legal Acts of the city from the 13th cent. It also

possesses some good carved ivory, especially some caskets, and 2 croziers belonging to a Bishop of Volterra in the 12th cent., and to the Carthusian abbot of the Badia.

Rt. of the Porta all' Arco is the **Fortress**, founded by Walter of Brienne, Duke of Athens, on the Etruscan wall, and now a prison. It may be visited by permission from the commandant, but does not deserve a visit.

Several of the Palaces are interesting. **Pal. Ducci**, near S. Michele, has an inscription built into the façade, relating to a child of the family of Persius. In **Pal. Inghirami** was, until 1899, the original portrait, by *Raphael*, of Card. Inghirami, called Fedra, from the skill with which, when acting the part of Phædra, he improvised a passage in Latin verse. It is said to have been sold to an American, and, at all events, is no longer visible. The copy in the Pitti, Florence, is said to be by a German artist.

EXCURSION A.—VOLTERRA TO VILLA INGHIRAMI. 1½ m.

Nearly a mile outside the Porta Selci is the Convent of **San Girolamo**. It contains a very beautiful *Annunciation on a gold ground, by *Benvenuto da Siena*. In small chapels opening out of the corridor in front of the Church are two fine and large reliefs in terra-cotta by *Giov. della Robbia* (1505); they represent—S. Francis instituting his Third Order, and the Last Judgment. Behind the Convent is a pleasant grove of ilex. Half a mile beyond, near the Villa Inghirami, is a well-preserved tomb, excavated in the *panchina*, on the side of the hill, and of the form of a Latin cross, consisting of an outer chamber and three smaller ones, all surrounded by benches, on which rested numerous



sepulchral urns, which are now in Florence; some in terra-cotta, but the greater number in white alabaster with bas-reliefs. This is kept closed, and the key is in the hands of the neighbouring *contadino*. It is the most interesting tomb near Volterra. The neighbourhood is full of tombs, called *le Buche dei Saraceni*.

EXCURSION B.—VOLTERRA TO MONTE CATINI AND THE COPPER-MINES.
10 m. (For carriage, see Index.)

Leaving the city, we follow the Saline road for $\frac{1}{2}$ m., and then turn rt., and proceed E. to (7 m.) La Bachettona (see p. 29). Hence an ascent of 3 m. to **Monte Catini**, with a conspicuous square tower. The mines are about 1 m. beyond the village, at **Caporciano**, or **La Cava**.

The surrounding hills are of an igneous rock called *gabbro rosso*, akin to porphyry, which has protruded through the sandstone and limestone at a comparatively recent period. The mines are at the base of Monte Massi. (Entrance on application to the Director.) The metal is found in large globular masses, imbedded in a steatite rock, which fills up the interval between the *gabbro rosso* and a subsequently protruded mass of serpentine. The ores consist of various sulphurets of copper, varying in richness from 20 to 80 per cent., but averaging about 30. From the want of fuel, and of the necessary water-power for dressing the ores near the mines, they are carried to the smelting establishment of La Briglia, in the valley of the Bisenzio, near Prato (Rte. 1).

A church for the miners, and schools for their children, have been erected. At present the industry is depressed.

Before leaving the mines the traveller ought to ascend to the summit of the **Monti Massi** (1980 ft.) or to **Poggio alla Croce** (1885 ft.), either of which may be reached in half an hour. There is a magnificent *panorama from the mountains of Massa and Carrara to Mont' Amiata, with the Maremma, Elba, Capraia, and Corsica to W.

SUB-ROUTE.—VOLTERRA TO FOLLONICA. 48 m. by road. (Pomarance, Rocca Silana, Lardarello, Massa Marittima.)

Miles.

Volterra.

5 Saline.

12 Pomarance.

Rocca Silana, 8 m.

Lardarello, 5 m.

37 Massa Marittima.

48 Follonica.

The road is good as far as Massa: beyond that point dusty in summer and muddy in winter. It traverses a country abounding in splendid views, and rich in minerals. It is practicable for bicyclists, but it is full of ascents and descents; and good inns are scarce. (For diligence, carriages, etc., see Index.)

From Volterra the road descends to W.

5 m. **Saline** (see above). Here it turns S.W.

12 m. **Pomarance**, ☆ (7500). The town, which lies 1204 ft. above the sea, contains, in the principal Church, an early Siennese Madonna and Child.

Pomarance is the birthplace of the painter Cristafano Roncalli, called Pomarancio (1552-1626), and of Mascagni, the anatomist (1732-1815).

EXCURSION C.—POMARANCE TO ROCCA SILANA. 8 m.

We follow the high-road to a point $2\frac{1}{2}$ m. beyond Pomarance; then take a country road to W. as far as **S. Dalmazzo**. Hence it is 3 m. on foot or on horseback to **Rocca Silana**.

Rocca Silana (1760 ft.) stands on a peak of serpentine. It is a square castle, with octagonal turrets at the corners. On two sides it is strongly fortified; on the other sides it is defended by the precipices over which it rises. The building and its situation are alike grand; and there is a magnificent view.

A tradition, based only on the name, asserts that it was built by Sylla. In 1387 it was bought by Florence.

A pedestrian may proceed to the copper-mines in the black gorge of the **Pavone**, and ascend the opposite hill to **Monte Castelli**, whence there is a splendid view of **Rocca Silana** on its precipitous crag.

Pisa, and attached to the Ghibelline cause. For the crime of selling alum it was put under an interdict by Sixtus IV., who desired to protect his own alum-mines (see **Tolfa**, p. 75).

48. **Follonica** Stat. on Pisa-Rome line (Rte. 10).

EXCURSION D.—FROM POMARANCE TO LARDARELLO AND THE BORACIC ACID LAGOONS. 5 m.

About 1 m. beyond the point at which the road to **Rocca Silana** diverges, another road to l. leads to **Lardarello**, on the side of **Mte. Cerboli**.

In a deep and rugged ravine, a huge volume of steam arises from the earth. It issues from boiling springs, whence boracic acid is obtained by evaporation. In the midst of this cloud of steam is the village of **Lardarello**, containing the works, the houses of the men employed, and a church and schools built by the owner. The director courteously gives all information. There are several similar springs in the neighbourhood.

From **Lardarello** we regain, in about 1 m., the high-road, and follow it S. to

22 m. **Castelnovo di Val di Cecina** (5000), ☆, a convenient halting-place for persons wishing to visit the Boracic Acid district. Further on the road rises to a height of 2180 ft., passing the osteria **Martinozzi**, ☆, whence the old castle of **Gerfalco** may be reached, 6 m. E.

37 m. **Massa Marittima** (13,000), ☆, a busy little town, 1330 ft. above the sea. It has a Cathedral, dedicated to S. Cerbone, with a fine Pisan façade; also a Museum of Minerals, etc.

Massa claims to be the birthplace of Gallus, nephew of Constantine I. It maintained for many centuries its independence being mostly allied with

ROUTE 13.

FLORENCE TO SIENA BY EMPOLI.
Rail. 60 m.

Miles.

Florence.

20 Empoli.

44 Poggibonsi.

S. Gimignano, 7 m. by road.

60 Siena.

5 trains daily, in 3-4½ hrs.

For the first part of the route, as far as Empoli, see Rte. 4.

20 m. **Empoli** Stat., ☆. Here carriages are changed, and the line enters the valley of the **Elsa**.

30 m. **Castelfiorentino** Stat., ☆, from very remote times a possession and stronghold of Florence, and the meeting-place of the Guelfic league in 1197.

EXCURSION A.—CASTELFIORENTINO TO S. VIVALDO. About 13 m. by road.

A hilly road leads to

7 m. **Montajone**, a small walled town. Thence a rough lane runs S.

to (1 hr.) the Franciscan Convent and Church of

S. Vivaldo. Here is a striking series of 14 scenes of the Passion in glazed terra-cotta, arranged in as many chapels. They are ascribed to *Guercio di Gambassi*. The best pieces are the Incredulity of S. Thomas and the Descent of the Holy Ghost. The style is coarse, but spirited.

The convent was suppressed, but has been recovered by the Franciscans, and is used as a seminary. It is the scene of a large and picturesque pilgrimage on Ascension Day. It may be reached with equal ease from Certaldo.

From Castelfiorentino the rly. continues to

35 m. **Certaldo Stat.**, ☆. The Stat. is in the Lower Town, where there is nothing of interest. The Upper Town (20 min. from the Stat.) contains, close together, the Canonica, the Pal. Comunale, and the house of Boccaccio.

Giovanni Boccaccio, the son of a Florentine merchant, was born in Paris, 1313. He spent most of his life, and died in 1375, at Certaldo. His *Decamerone* consists of a series of tales (many of them very licentious) told by a party of ladies and gentlemen who took refuge in a villa near Florence from the plague of 1348. It formed the model of Chaucer's *Canterbury Tales*, of the *Heptameron* of the Queen of Navarre, and of W. Morris's *Earthly Paradise*. He was also distinguished as a lecturer on Dante. Byron comments on the destruction of his tomb (*Childe Harold*, iv. 58).

The **Canonica**, or Church of SS. Michael and James, formerly contained the tomb of Boccaccio, with an inscription written by himself. A finer monument was erected in 1503 by the *podestà*, Lattanzio Tedaldi; but it was destroyed in 1783, because of the scandalous character of his works.

Close by the Church is **Boccaccio's house**, built of brick, with a small tower. It was restored in 1823, by the Marchesa Lenzoni Medici, who placed in it Boccaccio's portrait, and

the fragments of his tomb. The furniture is antique, at least in design; but the only article which may have belonged to the novelist is a lantern found in the house.

The **Palazzo Comunale**, also near the Church, is covered with coats-of-arms. In the fine courtyard is an interesting double staircase and gallery. Several good but damaged frescoes have been discovered.

Beyond Certaldo the towers of S. Gimignano come in sight on rt.

44. m. **Poggibonsi Stat.**, ☆. Junction for Colle. A castle of the 15th cent. dominates over the little town.

1 m. S.W. is the Church of **S. Lucchese**, with a picture of S. Mary Magdalene, by *Gerino da Pistoia*, and a Sienese altar-piece in terra-cotta (1514). In the disused Refectory are frescoes by *Gerino*.

EXCURSION B.—POGGIBONSI TO COLLE D' ELSA. Rail. 5 m.

4 or 5 trains daily, in 18 min.

Colle d' Elsa is a busy little town, with glass-works. It is an episcopal see. Here the great architect, Arnolfo di Cambio, was born in 1232.

In the Upper Town is the Cathedral (17th cent., on ruins of an older Church), which contains an interesting *pulpit on 4 ancient marble columns.

EXCURSION C.—POGGIBONSI TO S. GIMIGNANO.

By road 7 m. (For carriages, etc., see Index.)

The picturesque road, practicable for bicyclists, rises among fertile hills; producing good wine.

7 m. **S. GIMIGNANO** (3500), ☆, 1090 ft. above the sea. There is, perhaps, no town in Tuscany, or indeed in Italy, which preserves so completely its medieval appearance. It possessed at one time no fewer than 40 tall

towers attached to palaces, and received from them its title, *delle belle Torri*. To diminish rivalry, it was ordained that no tower should exceed in height that of the ancient Palazzo Pubblico, now the Clock-tower (167 ft.). At the present moment only 16 towers survive.

The ancient name of the town is said to have been *Silvia*. It seems to derive its present name from a Bishop of Modena, who died in 387 (Fest. Jan. 31). His defence of Modena against Attila is unhistorically transferred to the Tuscan town; for Attila never invaded Tuscany. Situated between Florence, Siena, and Volterra, S. Gimignano was affected by each of these greater cities; but for the most part it was allied to Florence, and belonged to the Guelf party. It records with pride a visit from Dante, sent as an ambassador from Florence, May 7, 1300, to attach the smaller town to the Tuscan League. In 1353 it became subject to Florence.

Among its eminent citizens may be named the poet Folgore, early in the 14th cent. (see Symonds, *Ital. Byeways*, p. 64, and D. G. Rossetti, *Dante and his Circle*); and the painters, Sebastiano Mainardi, brother-in-law and assistant of Domenico Ghirlandaio (d. 1513), and Vincenzo Tamagni (1492-1530).

It may be interesting to remember that Queen Victoria visited S. Gimignano April 19, 1893.

The chief sights are the Collegiata, S. Agostino, and the Palazzo Comunale, which may be hurriedly seen in 4 hrs.; but the expenditure of a day will be amply repaid.

The **Piazza del Duomo**, officially called Pa. Vittorio Emanuele, forms the centre of the town. In it are the Collegiata and the Palazzo Pubblico, and from it may be seen six of the finest towers.

The **Collegiata** is approached by a fine flight of steps. Externally it has nothing remarkable, but internally it is an impressive building, with columns of rough stone (12 round, 2 hexagonal) and walls covered with painting. (The altar stands at the W. end, but in the description the

conventional orientation will be followed.)

The upper part of the W. wall contains the Eternal Father blessing, surrounded by Angels. Beneath Him are the 12 Apostles. On the wall separating the nave from the S. aisle is Paradise: opposite it, Hell. All these are by *Taddeo Bartoli* (1393). Under the Apostles are S. Sebastian, and a small Crucifixion, with SS. Paul and Jerome adoring. On the pilasters are the Madonna and S. Antony Abbot; and within the arches between nave and aisles, SS. Bernardine, Jerome, Bernard, and Augustine. All these are by *Benozzo Gozzoli* (1465).

The N. aisle contains, in 3 tiers, the Old Testament History, by *Bartolo di Fredi* (1356). They are pictures of very considerable force and interest. In the *lunettes* are: i., Creation; ii., Creation of Adam; iii., God gives him dominion; iv., Creation of Eve; v., the First commandment. Probably the following picture represented the Fall. In the next tier, vi., Expulsion from Paradise; vii., Murder of Abel; viii., Noah builds the Ark; ix., he leads the Animals into the Ark; x., he offers Sacrifice after the Flood; xi., Noah drunk; xii., Abraham and Lot leave Ur of the Chaldees; xiii., Abraham and Lot separate; xiv., Joseph's Dream; xv., Joseph in the Pit. In the lowest tier, xvi., Joseph's brethren with their sacks; xvii., Joseph made known to his brethren; xviii., Moses' Rod turned into a serpent; xix., Crossing the Red Sea; xx., Moses on Sinai; xxi., Job's Feast, Satan demands leave to tempt him; xxii., the Pillage of Job's flocks; xxiii., the house falls on Job's children; xxiv., Job blesses God in his affliction; xxv., Job and his Friends. It is interesting to remember that Benozzo Gozzoli must have had these pictures in mind when he painted his great series at Pisa.

Beyond these pictures is a fine simple singing-gallery. Beyond this we enter the Oratory of **S. Giovanni**,

which serves as a Baptistery. It contains a small hexagonal font, sculptured by *Giov. Cecchi* of Siena (1379), with the Baptism of our Lord, and attendant Angels, and a very reverent fresco of the Annunciation, by *Dom. Ghirlandaio* (1482).

On the S. wall of the **Choir** are two admirable pictures: the Madonna and Child, with SS. John Baptist, Mary Magdalene, Augustine, and Martha, and lovely Angels, by *Benozzo Gozzoli*; and the Coronation of the Virgin by *Piero del Pollaiuolo* (1483). On the N. wall is a delightful picture by *Tumagni*—the Madonna, the Holy Child holding a bird (the emblem of the soul), and SS. Michael, Nicolas of Tolentino, Lucy, Catherine of Siena, and a bishop.

Out of the S. aisle opens the ***Cappella di S. Fina**.

S. Fina was a native of S. Gimignano, who suffered almost all her life from sickness, yet was zealous in good works. She was warned of her death by S. Gregory the Great in a vision; and when she died, all the bells of the city pealed of their own accord. As she was being borne to burial she lifted her hand to bless her old nurse and to heal her of sickness. She died in 1253. Her festivals are March 12 and the 3rd Sunday in August, and on the latter day great crowds from the neighbouring towns visit her shrine.

The Chapel was built by *Giuliano da Maiano*, in 1468.

The altar, of white marble, is by *Benedetto da Maiano* (1493): it has *reliefs of the warning of S. Fina, her death, and the healing of her nurse. The walls have very fine *frescoes by *Dom. Ghirlandaio*, full of simplicity and genuine feeling. On the rt. S. Gregory announces her death, and, in the *lunette*, her soul is carried to Paradise. On the l. is her funeral, an angel touching the bells.

Beyond this Chapel is a large, but not very impressive, Crucifixion, by *Benozzo Gozzoli*; after which begins a series, in three tiers, of pictures from the Gospels. They were begun by *Barna da Siena*, and, after his death (1381) by a fall from the scaffold,

continued by *Giovanni da Asciano*. In the *lunettes* are: i., the Annunciation; ii., the Nativity; iii., the Magi; iv., the Presentation; v., the Massacre of the Innocents. In the second tier (beginning E.), vi., Christ among the Doctors; vii., His Baptism; viii., He walks on the Sea; ix., the Feast at Cana; x., the Transfiguration; xi., the Raising of Lazarus; xii. and xiii., the Entry into Jerusalem. In the lowest tier (beginning W.), xiv., the Last Supper; *xv., the Payment of Judas; xvi., the Agony; xvii., Peter cuts off the servant's ear; *xviii., Pilate rends his clothes; xix., Christ scourged; xx., smitten; xxi., bears His Cross.

The **Sacristy**, which opens out of the N. transept, contains a Madonna and Child, with SS. John Baptist, Gimignano, Nicolas, Mary Magdalene, and Fina, by *Mainardi*; a tabernacle for the High Altar, by *Ben. da Maiano*; and a good illuminated Missal.

On the l. side of the Collegiata is the **Palazzo Comunale**, of the 13th and 14th cents. Before that date the palace on the other side of the Piazza was the seat of government, but was abandoned as being too small. If it is closed, the custode may be found up the steep path rt.

The palace is a fine building, consisting of a basement and three stories, with Guelph battlements, and a massive tower.

On the 1st floor is the **Sala del Consiglio**, a fine hall, in which Dante is supposed to have delivered his appeal. It contains a large and impressive fresco of the Madonna and Child, with Angels and SS. Antony Abbot, Fina, Gimignano, Agatha, John Baptist, Peter, Francis, and Nicolas, bearing a scroll inscribed with the donor's name, Nello Tolomei, who kneels at the feet of the Virgin. This fine work is by *Lippo Memmi* (1317); it was restored (as another inscription shows) by *Benozzo Gozzoli* (1467). A curious but damaged frieze, representing a hunt, a festival, and the decision of a question of tithes, by a Pisan artist (1237 or

1257), runs round 3 sides of the room.

In the **Prison Chapel**, now an office, is a *fresco of S. Ivo, the good lawyer, distributing letters of advice to a throng of clients, by *Sodoma*; and also a *painting in monochrome, by the same artist, of a Magistrate, supported by Truth and Prudence, and trampling on Falsehood. Here is also a Madonna and Child, with SS. Gregory and Gimignano, by *Tuddeo Bartoli* or *Simone Martini* (?).

The upper floor of the Palace contains the **Pinacoteca**, in which are, among other pictures, S. Gabriel and the Madonna, by *Filippino Lippi*; S. Bartholomew, by *Lorenzo di Niccolò* (1401); S. Gimignano, holding his city, with 8 panels of local miracles, by *Tuddeo Bartoli*; the Madonna in glory, with SS. Gregory and Benedict, by *Pinturicchio*; a Virgin and Child, by *Tamagni*; a dead Christ, with scenes of the Passion, by an unknown Sienese painter; and a *Virgin and Child, with SS. Gregory, Francis, John Baptist, and Fina, of the school of *Ben. Gozzoli*.

Opposite the Collegiata is the former Palazzo Comunale, and the **Torre dell' Orologio**, formerly called *La Rognosa* (167 ft.), with a *loggia* like a vault beneath it.

The Via S. Matteo leaves the Piazza at the l. corner, and runs N. It passes in a short distance under an arch, close to which, on rt., is the **Biblioteca**, admirably arranged by the learned Preposto of the Collegiata. It contains 30,000 printed books, and several MSS., among the latter a fragment of Dante (9 cantos of *Paradiso*) of the 14th cent. There are also some interesting autographs, some Roman and Etruscan antiquities, a collection illustrating the geology and the zoology of the district, etc. The library is usually open in the morning. Adjacent to it is the noble Palazzo Pesciolini; and, a little further, the good Lombard façade of S. Bartolo, formerly S. Matteo.

Just before the Porta S. Matteo a narrow street turns rt., and leads to the Piazza S. Agostino, in which is the Church of **S. Agostino**.

It is seldom open, except in the early morning. The sacristan lives at 4 Via Nuova: fee.

At the W. end of the Church is the *Chapel of **S. Bartolo**, a priest who, after tending lepers at Celiole (see below), died of the disease in 1300. His Fest. is Dec. 13. The marble shrine is a lovely work of *Benedetto da Maiano* (1494). Over it are fine statuettes of the Theological Virtues; beneath which are 3 panels representing the saint washing a leper's feet, his death, and his miracle of raising a dead man. Higher up is a relief of the Madonna and Child, with adoring Angels; and the whole is enclosed in an arch delicately carved with arabesques. The paintings in this Chapel are by *Mainardi*.

On the **S. wall** of the Church is a Madonna, with Saints, by *Pietro di Francesco*, a Florentine priest (1464), a poor work. Over it is a Pietà by *Tamagni*. The 1st altar has a *fresco by *Tamagni*—the Madonna and Child, with SS. Nicholas, Roch, Paul the Hermit, and Antony Abbot, with Angels. The Chapel rt. of the Choir has a damaged Nativity of the B. Virgin, by *Bartolo di Fredi*.

On the **N. side**, the 1st altar has *the B. Virgin kneeling at the foot of the empty Cross, by *Tamagni*. The 2nd altar has a very fine *fresco by *Benozzo Gozzoli* (1463)—S. Gimignano protecting the people during a plague. Over the 3rd altar is a fresco of the Madonna and Child, by *Lippo Memmi* (1330), badly repainted. Near this is a *marble bracket pulpit, perhaps designed by *Tamagni*, who painted 2 prophets in monochrome beneath it. Beyond the 3rd Chapel, and close to the choir-rails, is a fresco by *Mainardi*, badly restored, of S. Gimignano blessing the Magistrates of the town. In the Chapel of the B. Sacrament the altar-piece is the *Nativity of the Virgin, by *Tamagni*.

The **Choir** contains a most interesting series of *frescoes by *Benozzo Gozzoli*, illustrating the history of S. Augustine.

They were painted in 1464-5, *i.e.* after the pictures in the Riccardi Palace, Florence (1459), and before the grand series in the Campo Santo at Pisa (1469). They exhibit all the painter's best qualities—his vivacity, grace, and narrative power, and some of his defects—a want of serious imagination and dignity. They may be compared, to their advantage, with Nelli's series on the same subject at Gubbio.

The pictures begin at the l. hand in the lower tier.

1. Augustine at home, and at school, where he is whipped.

2. At the age of 19 he enters the University of Carthage.

3. S. Monica's prayer (repainted 1700).

4. Augustine sails for Italy;

5. Where he is received with honour.

6. He teaches rhetoric and philosophy at Rome.

7. He rides to Milan.

In the upper tier—

8. He is kindly received by S. Ambrose;

9. To whom he begins to listen. S. Monica tells her sorrow to S. Ambrose.

10. He reads in the garden. S. Ambrose finds him.

11. He is baptized. The first words of the *Te Deum*, said to have been first sung on that occasion, are on the wall.

12. He teaches his monks; and sees the child pouring the ocean into the hole.

*13. Death of S. Monica.

In the lunettes—

14. His consecration (?).

15. He refutes heretics. S. Jerome, in a vision, tells him of heavenly glory.

16. His death, and admission to Paradise.

On the vault of the Choir are the Evangelists; and on an arch separating choir from nave are figures of SS.

Gimignano, Bartolo, Nicolas, and Nicolas of Tolentino, on the N.; and, on the S., SS. Catherine of Siena, Elizabeth of Hungary (?), Sebastian, and Tobit. Under these are small square frescoes of S. Bartolo washing a leper's feet, S. Nicolas of Tolentino appearing to soldiers who are slaying a martyr, the martyrdom of S. Sebastian, and the history of Tobit. All these are by *Gozzoli*.

Leaving the Piazza S. Agostino at the S.E. corner, and, after a few yards, turning l. down the Via Nuova (called officially Via xx. Settembre), we pass, rt., the **Hospital**. (Ring: small fee.) The entrance-hall, formerly the chapel, has a *lunette* of the Madonna and Child, by *Dom. Ghirlandajo*, and other pictures by *Mainardi*, of small value.

A little further on the same side, is the Church of **S. Gerolamo**, which has a Madonna and Child, with SS. John Baptist, Jerome, Benedict, and Gualberto—a poor, spiritless work by *Tamagni*.

A short distance further on l. is the pretty little Templar Church (11th cent.) of **S. Jacopo**, with a graceful wheel-window, and some interesting frescoes of the 13th or 14th cent. (The sacristan of S. Agostino has the keys of S. Gerolamo and S. Jacopo.)

Several other buildings in S. Gimignano are interesting. Near S. Jacopo is an ancient **fountain** with Gothic arches. The prison in Via del Castello, formerly the Dominican Convent of **S. Lorenzo**, has a fine marble doorway, and is said to contain a fresco (inaccessible) by *Lippo Memmi*. The view from the **Rocca**, or Fortress, is glorious (small fee).

There are some fine palaces. Perhaps the most beautiful are the Palazzo Friani, in the Piazza della Cisterna, and the Pal. Pratesi in the Via S. Giovanni.

Many pleasant walks and drives may be taken in the neighbourhood of S. Gimignano. Among them may be suggested—

1. To **Cellole**, 2 m. from Porta S. Matteo. The Church is of the 13th cent. It has a fine apse, and one column is curiously cut in the form of a man. Cellole was the place of S. Bartolo's work.

2. To **Monte Oliveto**, $\frac{3}{4}$ m. from Porta S. Giovanni. The Church contains a fresco of the Madonna, ascribed to *Tamagni*, and a Madonna, with SS. Bernard and Jerome, by *Mainardi*. In the cloister is the Crucifixion, by *Benozzo Gozzoli*.

3. To **S. Lucia**, $\frac{1}{2}$ m. beyond Mte. Oliveto. The façade has a Crucifixion of the 15th cent.; and over an altar, rt., is a Madonna with Saints, probably by *Fra Paolino da Pistoia* (1525).

After leaving Poggibonsi, the rly. follows the fertile valley of the Staggia, passing, rt., the village of Staggia, with a castle and campanile.

50 m. **Castellina in Chianti** Stat. A little further, on rt., is **Montereggione**, a fortress, now turned into a miserable village.

Montereggione was a castle of the Siense. Dante (*Inf.* xxxi. 40) describes the Circle of Traitors as being surrounded by giants, "come in sulla cerchia tonda Montereggion di torri si corona;" but all the towers are now fallen.

The rly. now passes through a long tunnel under the hill of S. Dalmazzo, and, winding up a considerable hill, reaches

SIENA Stat., ☆.

Siena (30,000 inh.) occupies a ridge of sandstone, 1046 ft. above the sea, and thence spreads into the adjacent valleys. The streets are consequently steep, and many of them impossible for carriages; and to pass from one quarter to another it is often necessary either to return to the top of the hill or to cross a deep valley. For this reason, and also because the artistic treasures are unusually scattered, an adequate survey of Siena is laborious, and cannot possibly be accomplished under 4 or 5 days.

Those who must be content with a shorter visit should at least spend 2 days here, and should see the Duomo, the Spedale, the Palazzo Comunale, the Belle Arti, the House of S. Catherine, S. Domenico, and the Osservanza.

There is no indication of an Etruscan city on the site of Siena; and the derivation of its name from the Senonian Gauls, who captured Rome B.C. 390, is pure guesswork. It first appears in history, under the name of Sena Julia, as a Roman colony founded by Julius Caesar or Augustus. Pride in its Roman origin led it to adopt as its arms the she-wolf and twins, which occur in numberless sculptures.

The conversion of Siena to Christianity is ascribed to Anicius Ansanus, martyr in 303. (Fest. Dec. 1.)

Little is recorded of Siena during the period of the Lombards. Under Charles the Great she was ruled by a count. In the conflict between Pope and Emperor she usually took the Ghibelline side; though love of liberty caused her, in 1184, to oppose Frederick Barbarossa, whose antagonist, Alexander III., was a Siense. As head of the Tuscan Ghibellines, she aided the exiles from Florence, and signally defeated the Guelf city at Mont' Aperti (Sept. 4, 1260).

When, at the death of Manfred (1266) and Conradin (1268), the Ghibellines were worsted by Charles of Anjou, Siena established a Guelf oligarchy of the middle class (*popolo grosso*), ruled by a Council of Nine. A period of constant discord followed, which resulted in the submission of the city (1396) to Gian Galeazzo Visconti, of Milan, who schemed to reduce Florence by hemming her in with a circle of cities under his influence. After his death the weary strife was resumed, until the city willingly accepted the domination of a native, Pandolfo Petrucci, who, while maintaining the republican form of government, made himself autocrat in 1487. After his death the city regained something of its ancient liberty and valour, and repelled the Florentines and Pope Clement VII. in a bloody battle outside Porta Camollia (July 27, 1526). But after the sack of Rome (May 6, 1527), and the subsequent alliance between the Pope and the Emperor Charles V., Siena was

besieged and taken by the Emperor's general, Diego di Mendoza, in 1530. An attempt to regain freedom was obnoxious to Cosimo I., who could not bear that Florence should have a spectacle of liberty so close to her eyes; and he entrusted the suppression of it to the blood-thirsty brigand, Giangiaco de' Medici, Marquess of Marignano, who took the city after a disastrous siege of 18 months (April 17, 1555). From this time Siena shared the history of Florence. Under Napoleon I. it was made the chief town of the department of the Ombrone. After 1815 it was restored to Tuscany. In 1859 it gave its vote of adhesion to the kingdom of Italy.

Among the most eminent citizens of Siena must be reckoned two saints, Catherine and Bernardino.

Catherine was the 25th child of a dyer, Giacomo Benincasa, and his wife Lapa. She was born March 25, 1347. Her childhood was marked by a visionary and ascetic devotion. At the age of 16 she entered the Third Order of S. Dominic (the Mantellate), and devoted herself to the care of the sick and to the promotion of peace. She showed her singular power of attraction when a young Perugian noble, Niccolò Tuldo, was sentenced to death, and was prepared to meet his fate with blasphemous anger. Catherine won him to repentance, accompanied him to the scaffold, beheld his soul carried to Paradise, and treasured the blood-stains on her garments as those of a martyr. She traversed the whole of Tuscany, preaching peace; and in 1376 was sent to Avignon to persuade Gregory XI. to return to Rome. When, after Gregory's death, the long schism began, she threw all her great interest into the cause of Urban VI. against Clement VII.

She had frequent visions of our Lord, from whom (like her Alexandrian namesake) she received a marriage-ring. She chose at His hands a crown of thorns rather than a crown of gems. She received the *stigmata*, or wounds of the Passion.

She died in Rome, April 27, 1380, at the age of 33; and was canonized by Pius II. (a Siennese) in 1461. Her Fest. is April 30. (Books: *Catherine of Siena*, by Josephine Butler; J. A. Symonds, *Sketches in Italy and Greece*;

and an article in the *Church Quarterly Review*, Jan., 1897.)

Bernardino was the son of Tollo Albizzeschi, Governor of the Siennese town of Massa Maritima. He was born Sept. 8, 1380, the year of the death of Catherine. At the age of 22 he entered the Franciscan Order; and about 1407 he was appointed Guardian of the new Convent of La Osservanza, where he introduced a strict observance of the original Franciscan Rule. He travelled over the greater part of Italy, preaching righteousness and peace. At Milan he resisted alike the threats and the bribes of Filippo Maria Visconti. At Florence he set the example, afterwards followed by Savonarola, of making a bonfire of evil books and vanities in the Piazza S. Croce. At Perugia he did the same; and such was his influence that it was ordained that, during his preaching, the great bell should toll, and no man should be arrested. He always carried with him a board on which were painted the initials of our Lord, surrounded by rays; and when a maker of playing-cards declared that, if he gave up the making of such vanities, he would lose his livelihood, Bernardino urged him to make these signs instead.

He died at Aquila in 1444, and was canonized by Nicolas V. in 1450. His Fest. is May 20. The best life of him is by F. Alessio (Mondovi, 1899).

Pope Pius II. may count as a native of Siena, though he was actually born at Corsignano, now Pienza (Rte. 15). We may also mention Laelius Socinus (Sozzini), (1525-1562), and his nephew Faustus (1539-1604), the founders of modern unitarianism, and Bernardino Occhino (1487-1564), a General of the Capuchins, and subsequently a Calvinist and a unitarian.

For the eminent painters and sculptors of Siena, see p. xxv.

The Palio. On July 2 (the Visitation) and August 16 (the morrow of the Assumption), singular races, supposed to be relics of gladiatorial sports, take place in the Campo. The latter occasion is the more important.

Each of the 17 *contrade* (districts) of the city provides itself with a horse. At 9 a.m. and 5 p.m. on the day preceding the race, and in the morning of the day itself, trial races (*prove*)

take place, for the purpose of selecting 10 of the horses, and assigning them to their riders.

At 3.30 p.m. on the day the horses, gaily caparisoned, are led by their jockeys (*fantini*) to the chapels of the respective *contrade* to be solemnly blessed. The jockeys also make their confessions to a priest who attends at the Palazzo Comunale, for the race is by no means free from danger.

A procession is then formed of deputies of all the *contrade*, in sumptuous medieval dresses, with banners, and the *carroccio* (standard-car) of the city. By 6 o'clock it reaches the Pal. Comunale, where a stand is prepared for the deputies. The horses and their riders assemble in the N.E. corner of the Campo, and to each jockey is entrusted a heavy whip, with which he is to belabour his rivals. The course is 3 times round the Campo. The excitement of horses, riders, and spectators is indescribable. The victorious jockey is surrounded by the people of his *contrada*, hugged and kissed, and carried with his horse to the chapel of his *contrada*, where a service of thanksgiving is performed. The next day the successful *contrada* parades the town with music, collecting funds for a supper, which is held a month later. The prize is a banner (*palio*), which is kept in the chapel of the *contrada*. The Chapel of the Torri is said to have the finest collection. (The best account is that of W. Heywood, *Our Lady of August, and the Palio*, Siena, 1899, 4 l., to be procured in the town.)

The Siense have the reputation of speaking the purest Italian; but this praise does not apply to the pronunciation, which is blemished by the Tuscan use of a rough aspirate instead of *c*. In the neighbouring country this fault does not exist.

Many of the women of Siena wear broad-brimmed straw hats; but it is to be regretted that this becoming head-gear is constantly giving place to bare heads or ugly trimmed hats. The people are justly famed for their courtesy.

The climate of Siena is good, the air fresh, the water supply excellent, and the cost of living moderate. It is easy to find furnished houses and apartments.

The *Guida Artistica della Città e*

Contorni di Siena (1883; 1 l. 50 c.) is very useful.

A.—THE CENTRE OF THE CITY.

From the Rly. Stat. the Via Garibaldi leads in 5 min. to Via Cavour, which runs through the town from N. to S. On reaching it we turn l. Rt. is the Grand Hotel, and, opposite it, the Church of **S. Andrea**, the Sacristy of which contains 3 good little pictures by *Giovanni di Paolo* (1445)—the Coronation of the Virgin; SS. Andrew, Peter, and Cecilia; and a Pietà, all on a gold ground, and originally forming part of a triptych.

4 min. further, on rt. at the corner of Via del Arco Malavotti, is the Chapel of the **Madonna delle Nevi** (E, 3).

The Chapel is the property of a canon of the Cathedral, and is used but once a year—Aug. 5. The key may be obtained at the hair-dresser's opposite (small fee).

The Chapel commemorates the miracle which led to the foundation of S. Maria Maggiore in Rome. A fall of snow on Aug. 5, 352, caused Pope Liberius to build a Church to the B. Virgin on the site thus covered.

Over the altar is a *picture by *Matteo di Giovanni* (1477). The Virgin and Child are enthroned among Angels, many of whom bear baskets of snow-balls. At the sides are SS. Peter and Matthew; in front, S. Laurence and a Dominican nun. In the *predella*, i., the B. Virgin sends the snow; ii., Liberius traces the outline of the Church; iii., he dedicates the Church. The style is stronger and less luscious than much of the painter's work, and the picture is well preserved.

Almost opposite, in the Piazza Salimbeni, is the fine **Palazzo Spannochi**, now the post and telegraph office; and next to it the pretty Gothic **Pal. Cinughi**. Further on, on l., are the Piazza and ***Palazzo Tolomei** (1205). On l. is the Church of **S. Cristofano**. Over an altar l. is the Madonna with SS. Luke and

Romualdo, by *Puccia*. Rt. of the High Altar is S. Christopher, by *Martino di Mariano*, called *Marrina*.

A few yards further, also on l., is the **Loggia dei Mercanti*, now called the *Casino dei Nobili* (E, 3).

It was built in 1417 by the merchants; and here sat what was regarded as the most impartial commercial tribunal, to which even foreign states resorted.

The architecture resembles, and perhaps excels, the *Loggia de' Lanzi* in Florence. It consists of 5 arches. On the columns are statues: SS. Peter and Paul, by *Vecchietta*, SS. Victor, Ansanus, and Severinus (martyrs under Diocletian), by *Ant. Federighi* (15th cent.), who also carved the marble bench on rt. That on l. is by *Marrina* and others.

Just beyond the *loggia* an opening (the *Costarella*) suddenly discloses the *Piazza del Campo*, the *Palazzo Pubblico*, and the slim tower of the *Mangia* (see below).

Here the *Via Cavour* changes its name to the *Via di Città*, which we follow 3 min. further, and then turn rt. by the *Via del Capitano*, l. of which is the magnificent *Palazzo Grottanelli*, formerly *Squarcialupi* (13th cent.), in old times the residence of the judges of appeal and of the captain of war. The lower part is of stone, the upper part of brick, with pointed windows and Guelph battlements. Here opens the *Piazza del Duomo*, on the rt. of which stands the

DUOMO, dedicated to the Blessed Virgin (F, 2).

The Duomo is said to stand on the site of a Temple of Minerva. Of this, and of the earlier Churches which succeeded it, there is little trustworthy record. The present building was begun about 1229, and is therefore the earliest of the great Tuscan Gothic Churches. (Pisa dates from 1250, Orvieto from 1290, Arnolfo's work at Florence from 1294.) The cupola was finished in 1264, and thus pre-

ceded Brunelleschi's dome at Florence by 150 years. In 1317 Siena Cathedral was thought too small, and was therefore prolonged E. to cover the Baptistery. About 1321 a scheme was adopted by which an immense nave was to be constructed S. of the original Church, the earlier building being conserved merely as a transept. Of this vast scheme only a small part was carried out, and the huge unfinished nave (designed by *Pietro di Lando*, the architect of Orvieto Cathedral) records only the ambition of the Sienese. In 1348 a plague killed in Siena more than 80,000 persons; the succeeding years were impoverished by famine; in 1353 the Emperor Charles IV. subverted the republican liberty of the city; and the vast work was suspended, never to be resumed.

The dimensions of the actual Church are 289 ft. by 80 ft.; the transepts measure 173 ft. The building is entirely cased with horizontal bands of black and cream-coloured limestone. The prevalence of horizontal lines, and the absence of flying buttresses and pinnacles, distinguish it from the great French and English Churches. As usual in Italian Gothic, the effects are gained from rich materials and delicate carving, not from the deep-cut tracery and complex soaring lines which poverty of material, and grey light, and perhaps a more reflective temper, suggested to our Northern builders. It is, indeed, little more than a verbal convention which associates Italian and Northern Gothic under a common name; and injustice is done to either style if we expect of it the characteristics which belong to the other.

Eleven marble steps ascend to a basement of white marble, inlaid with black, on which the Cathedral stands. Outside the W. doors there are designs inlaid in black: the Pharisee and the Publican in the Temple, and Women bearing vases of *Fel* (gall) and *Lac* (milk). Three W. doors are enclosed by richly carved columns of alternately red and white marble. Above these are gargoyles of white marble—2 horses, an ox, and 3 lions. Just over these are 5 statues: those over the S. pilaster are missing.

Above these the central portion is a vast panel of red marble, pierced with a great round window, and ornamented with a profusion of white marble busts; above which is a cusp disfigured by modern Venetian mosaic, representing the Coronation of the Virgin. The whole is surmounted by a winged angel.

At the sides of the red panel are arcades, and over them cusps, with mosaics of the Dedication of the Virgin in the Temple, and the Nativity. The whole forms a picture of profuse and intricate beauty; the only drawbacks being the stunted pinnacles which surmount the side pilasters, and the gaudiness of the mosaics, which, however, are too high to do much harm. Much of the sculpture is by *Giacomo della Quercia*; but many of the statues were removed and replaced by copies in 1869.

It should be noted that the façade rises high above the roof of the nave, and forms rather a frontispiece to it than part of its architectural structure.

The rest of the outside of the Church has little ornament save the banding in black and white. On the S. side rises a noble **Campanile**, similarly banded, and relieved by windows increasing in number.

The **Cupola** rises from a double arcade, and is crowned by a lantern. It is unfortunately impossible to get a good view of it, except from a distance or from a high window.

The **Interior** of the Church is, like the exterior, banded with black and white limestone, the striping being broader in the E. part than in the W. The general effect is extremely grand. The clustered banded columns support round arches: over them is a clerestory of pointed arches. All the windows are pointed, except the wheel in the W. wall, which is filled with fairly good stained glass. Inside the central W. door are some handsome pillars carved with arabesques. Over the lower arches in the Nave and Choir

are large terra-cotta busts of Popes. They are, of course, not portraits, but there is much variety and expression in their moulding. As Siena was always a Ghibelline town, several Popes are included in the series who are usually reckoned as anti-popes. Among them was formerly the mythical but symbolical Pope Joan—“*Johannes VIII. femina de Anglia.*” Beneath the Popes are inferior heads of Emperors.

In the **S. aisle**, over the side-door, is a Madonna, by *Michelozzo*. In the **S. transept** is the gorgeous **Cappella del Voto**, built by Pope Alexander VIII. (Fabio Chigi, of Siena) in 1661. It contains some affected statues by *Bernini*, and 8 columns of *verde antico*, saved from the fire at S. Paolo, Rome, 1823.

The **High Altar** is by *Baldassarre Peruzzi*, and the huge bronze tabernacle by *Lorenzo di Pietro*, called *Il Vecchietta* (1472). The handsomely carved Choir-stalls were begun in 1387. The 38 *tarsia* panels in the stalls at the sides are by *Fra Giovanni da Verona*, and were brought from the Convent of Monte Oliveto Maggiore (Rte. 14).

In the **N. transept** (just opposite the Cappella del Voto) is the circular **Cappella di S. Giovanni Battista**, with a bronze statue of the saint, by *Donatello*, and an octagonal font (now covered by an altar), with the history of Adam and Eve, by *Giacomo della Quercia*. Just outside this Chapel, too high to be seen properly, is the beautiful tomb of Card. Riccardo Petroni, by *Tino da Camaiuno* (14th cent.).

In the **Piccolomini Chapel**, half-way down the N. aisle, are *statues of Apostles and of S. Francis, partly the work of *Michelangelo*. The architectural carvings and arabesques in this Chapel are extremely fine.

The wide expanse of the **dome** is very grand, though the details of its ornament are faulty. E. of it stands the noble octagonal ***pulpit**, by *Niccolò Pisano*, his son *Giovanni*, and *Arnolfo di Cambio* (1266). It stands on 9 columns, 4 of which rest on lions and lionesses, tending their young or

devouring monsters—symbols of the tenderness and the severity of the gospel. The middle column springs from a group of 8 figures, who seem to represent human life and industry. At the top of the columns are statuettes of singular beauty. The body of the pulpit consists of 7 panels in relief, representing the Nativity, the Magi, the Presentation, the Flight into Egypt, the Massacre of the Innocents, the Crucifixion, the Judgment of the Blessed, and that of the Wicked. In the Nativity and the Crucifixion Niccolò almost reproduces his pulpit at Pisa. The reliefs are, perhaps, too crowded to be very effective. The staircase, of inferior design, is by *Negroni* (1570).

Against 2 of the pillars supporting the cupola rest *masts* which belonged to the *carroccio* (standard-car) of Siena, though they are said to belong to the Florentine *carroccio* taken at the battle of Mont' Aperti.

The floor of the whole Church is ornamented with *graffiti*, i.e. pictures incised in slabs of white marble, and filled in with black or red marble, or with a composition. The floor of the nave is now covered with a wooden pavement for protection. The cover can be removed by the sacristan, but at considerable expense. During the great festivals, and the whole of August, the whole floor is uncovered; and the floor of the aisles and transepts is always visible. The designs are of various dates, and differ much in merit. Some of the original designs have been removed to the Opera del Duomo, and copies substituted. The general scheme may be understood by the help of the subjoined plan.

A. Sibyls: 1, Delphic; 2, Cumaean; 3, Cimmerian; 4, Erythraean; 5, Persian (1482).

B. 6, Seven Ages of Man (1475, restored 1870); 7, Hope; 8, Faith; 9, Charity; 10, Religion (18th cent.); 11, Sacrifice of Jephthah (1483); 12, Absalom (1447); 13, Emperor Sigismund (1434); 14, Samson (1426); 15, Judas Maccabaeus (1424); 16, Moses (1426).

C. 17, Temperance (1380?); 18,

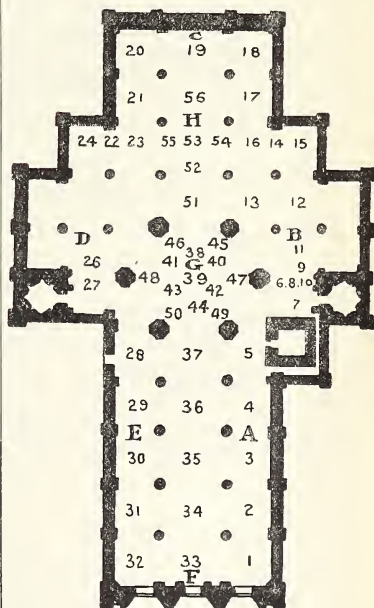
Prudence (1380?); 19, Piety (1406?); 20, Justice (1406?); 21, Fortitude (1406?).

D. 22, Joshua and the Amorite Kings (1426); 23, Joshua (1426); 24, Solomon (1447); 25, Judith (1473); 26, Massacre of Innocents (1481); 27, Expulsion of Herod (1484).

E. Sibyls: 28, Tiburtine; 29, Samian; 30, Phrygian; 31, Hellenistic; 32, Libyan (1483).

F. 33, Hermes Trismegistus (1488); 34, Arms of Allies of Siena (1373); 35, rayed Orb with Imperial Eagle (1373); 36, Fortuna, by *Pinturicchio* (1506); 37, Wheel of Fortune (1372).

G. History of Elijah: 38, his Sacrifice; 39, he challenges Ahab to a proof on Carmel; 40, Slaughter of Priests of Baal; 41, Sacrifice of Priests of Baal; 42, Elijah denounces Ahab; 43, Ahab slain; 44, Elijah ascends to Heaven; 45, Elijah bids Obadiah bring



Ahab to him; 46, Ahab meets Elijah; 47, Elijah fed by a Raven; 48, Unction of Jehu; 49, Elijah asks Bread of the

Woman; 50, he raises the Woman's Son (all 1517-47, but restored).

H. History of Moses: 51, he strikes the Rock; 52, he receives the Law.

History of David: 53, he sings Psalms; 54, Goliath; 55, David slings the stone (1423).

56, Sacrifice of Abraham. Around this picture are: i., Elisha with the Shunammite's Son; ii., a Prophet; iii., Eve kneeling; iv., Eve with open Book; v., Prudence looking into a Mirror; vi., Melchisedec; vii., a Woman and Child; viii., Tobit; ix., Charity; x., Adam kneeling; xi., a Prophet; xii., a Woman with Book; xiii., Abel's Sacrifice; xiv., Woman and Child (1546).

Out of the N. aisle opens the **Libreria Piccolominea**, built in 1495 by Francesco Piccolomini (Pope Pius III., 1503), in memory of his uncle, Pius II. (Aeneas Silvius), for whose life see Pienza (Rte. 15).

The hall contains 10 ***frescoes** of the **Life of Pius II.**, by *Pinturicchio*, possibly with some help from *Raphael*, painted in 1502.

i. Aeneas Silvius goes to the Council of Basel.

ii. He presents himself, as envoy of the Council, to King James II. of Scotland.

iii. He is crowned as poet by Frederick III., 1442.

iv. He is sent by the Emperor to Eugenius IV., 1445.

v. He presents Eleonora of Portugal as bride to Frederick, 1452. The scene is outside P. Camollia.

vi. He is made Cardinal by Calixtus III., 1456.

vii. He becomes Pope Pius II., 1458.

viii. He proclaims a Crusade at Mantua, 1459.

ix. He canonizes S. Catherine of Siena, 1460.

x. He dies at Aneona, Aug. 14, 1464.

The Libreria also contains 29 *Choir-books, splendidly illuminated in the 15th cent., and collected by Francesco Piccolomini. Over the door is a Virgin and Child, of the school of *Giacomo della Quercia*. Here is also a celebrated

ancient group of statuary—the Three Graces.

The **Sacristy** contains some early pictures, of uncertain authorship, which show Siena as it existed in the 15th cent.

The building which adjoins the façade on the N. side is the Archbishop's Palace.

Opposite the façade is the magnificent **Spedale di S. Maria della Scala**.

A legend ascribes the foundation of the Hospital to a holy man named Sorore in the 9th cent.; but it is really due to the canons of the Cathedral at a later time. It is one of the best-conducted hospitals in Italy; and, besides its free wards, has rooms set apart for persons who are willing to pay. Admission on application to the porter: fee, 50 c.

After passing through an entrance-hall, we pass into a splendid hall which contains pictures of very great merit. Those especially of *Domenico Bartoli* (1440-43) are full of vigour, well grouped, and tell their subject intelligibly.

On rt.: i. The Government of a Hospital for Foundlings; they are taken in, baptized, taught, and married. *Dom. Bartoli*.

ii. Charity. By the same.

iii. Tending the sick; the doctors wear black caps; a cat and dog, fighting, remind us that love, not strife, befits men. By the same.

iv. Payment for nurslings in money. Modern and inferior. Opposite—

v. Payment for Nurslings in Grain. Modern.

vi. The Council build a Hospital, to be free from the Canons: Celestine III. approves. *Dom. Bartoli*.

vii. Profession of a Nun (*oblata*) to serve in the Hospital. *Priamo della Quercia*.

viii. A Bishop brings alms to the Hospital. *Dom. Bartoli*.

ix. A Nun's Vision of the B. Virgin receiving Children at the head of a ladder. *Vecchietta*.

In one of the men's wards is a Crucifixion, by *Dom. Bartoli*. In the **Sala S. Pietro** are old frescoes, recently

discovered. In the **Sala S. Pio** is a Saint in Ecstasy, by *Dom. Bartoli*. There is a fine spacious **Church**, the apse of which is a clever exercise in perspective, by *Conca*. The bronze Christ over the High Altar is by *Vecchietta*.

The door l. of the entrance to the Hospital leads to the **Lunatic Asylum**, which is in the vast substructure of the Hospital, and to the disused Church of the **Madonna sotto le Volte**. The porter is not easily found: he lives at the E. end of the Cathedral. The Church contains some good pictures by *Spinello Aretino*, *Matteo di Giovanni*, and *Sano di Pietro*, and a Holy Family, by *Sodoma*. There are rumours of an intention to convert this Church into a School of Art.

Across the Piazza del Duomo, in the aisle of the unfinished nave, is the **Opera del Duomo**. (Ring the custode's bell: 50 c.)

The **ground floor** contains fragments of ancient sculpture, removed and copied when the Duomo was restored in 1869; some of the original *graffiti* from the floor of the Duomo; and sculptures from Fonte Gaia, by *Giacomo della Quercia*.

On the **first floor** are drawings of all the *graffiti* in the Duomo.

On the **second floor** is the great *altar-piece by *Duccio di Buoninsegna*, which was for many years over the High Altar in the Cathedral.

This great picture was painted 1308-13. When it was finished, it was carried, amid solemn rejoicings, to its place over the High Altar, where it remained till 1506. It was then removed to a room in the canon's house. In 1795 it was placed in a side-chapel of the Duomo, and, being painted on both sides of thick boards, it was sawn in half, to show both sides. In this operation some parts were damaged, and some panels lost or sold. (A. Lisini, in *Bulletino Senese di Storia Patria*, 1898. See also B. Berensen, *Central Ital. Painters*, pp. 19-42.)

In its present dislocated condition it is hard to grasp the significance of the picture as a whole. In front

Cent. It.

the central compartment was the Madonna, round whom were a crowd of Saints; and under it a predella with 14 subjects from the Gospel story. On the back were 34 panels with events of the Passion.

The room also contains a Madonna, by *Matteo da Siena*; the History of the Cross, in 8 panels, and the Nativity of the B. Virgin, by *P. Lorenzetti*; and 4 Saints, by *Amb. Lorenzetti*; a splendid frontal from the Hospital Chapel (about 1300); the red-and-gold frontal of the Duomo, used at Pentecost; and many vestments, including a chasuble of S. Bernardino.

Passing between the incomplete nave and the Duomo, and descending a flight of steps, we reach the ***Battistero**, or Church of **S. Giovanni Battista**. The noble decoration in marble of the façade, by *Giacomo di Mino* (1382), was never completed. The doors are singularly rich. Outside the rt. door is a damaged *graffito* of a Bishop administering Holy Baptism. The **interior** is a rectangular nave, with 2 clustered limestone columns, and an apse. In the middle stands the **font**, designed by *Giacomo della Quercia*—a hexagonal structure of marble, with bronze panels in relief. These are: i., Zacharias leaving the Temple, by *G. della Quercia*; ii., the Birth of John, by *Turino di Sano*; iii., his Preaching, by *Giovanni di Turino*; iv., the Baptism of Christ, by *Ghiberti*; v., S. John in Prison, by the same; vi., his Head brought to Herod, by *Donatello*. At the angles are Charity, Justice, and Prudence, by *Gior. di Turino*; Faith and Hope, by *Donatello*; Fortitude, by *Goro di Neroccio*. Over the font are bronze Angels, by *Donatello*, *G. della Quercia*, and *Vecchietta*.

The road which turns rt. from the front of the Baptistery is the Via dei Pellegrini, N. of which is the **Palazzo del Magnifico**, built for Pandolfo Petrucci by *Cozzarelli* (1504). The road reaches the Via di Città, just opposite the Costarella dei Barbieri, by which we descend to the

CAMPO, officially called **PIAZZA**

VITTORIO EMANUELE (F. 3). It is in form an irregular semicircle, the chord of which is formed by the Palazzo Comunale and other buildings. The arc is enclosed by a picturesque medley of grand palaces and shops. The pavement, which is made of bricks with radiating bands of stone, rises towards the circumference. At the highest point is the **Fonte Gaia**, the original sculptures of which, by *G. della Quercia*, are in the Opera del Duomo. The present fountain is a tame work of the present cent.

Opposite to it rises the noble tower of the **Mangia** (334 ft.), a slim shaft of ruddy brown brick, with a stone cap. At the foot of it stands the **Cappella della Piazza**, an open *loggia* with round arches, beautifully decorated with arabesques. The Chapel commemorates the deliverance of the city from plague (1348). The altar-piece, much injured, and repainted, is by *Sodoma*.

To the rt. of the Chapel is the grand **PALAZZO COMUNALE**, or **PAL. PUBBLICO**. (For admission, apply to the porter at the 2nd door: 1 L.)

The Palace consists of central buildings in 3 stories, and 2 wings, each of 2 stories. It is built of dark red brick, with windows of white stone.

On the **ground floor** are rooms, used as offices, and not always visible, which contain *frescoes: the Coronation of the Virgin, by *Sano di Pietro* (1445); the Madonna, with S. Leonard, by *Sodoma* (1537); and the Resurrection, by the same.

On the **first floor** is the fine **Sala dei Nove**, or **della Pace**, which contains 3 striking allegorical *frescoes by *Ambrogio Lorenzetti* (1337). The principal picture, over the tribunal, falls into 2 connected sections. On the l. is a glorious female figure, clad in imperial dalmatic and mantle, probably representing the imperial city of Siena. Round her head is the text, "Love righteousness, ye that be judges of the earth" (*Wisd.* i. 1). Over her head is Wisdom; at her sides,

Justice, punishing the criminal, and rewarding the virtuous. A throng of citizens pass towards Good Government, a grave old man, enthroned between Magnanimity, Temperance, Justice, Prudence, Fortitude, and (a lovely white figure reclining on a couch) Peace. Over Good Government are the Theological Virtues. The pictures at the side of the room, which are much damaged, represent, rt., the results of Good Government—learning, commerce, gaiety; and l., the results of Bad Government—tyranny, lust, avarice, violence.

The **Sala del Gran Consiglio**, or **del Mappamondo** (generally approached by a distinct staircase), is now the Court of Assize. Over the tribunal is a very beautiful *Madonna, with numerous Saints and Angels bringing baskets of flowers, by *Simone Martini* (1315–21). Opposite is a very spirited figure, by the same painter, of Guidoriccio, General of the Sieneze at Montemassi. On the side wall are figures of SS. Catherine and Bernardino, by *Pietro Lorenzetti*, and of SS. Victor, Ansanus, and Bernardo Tolomei, by *Sodoma*.

An adjacent **Chapel** is cut off from the vestibule by a handsome iron screen, and contains an altar-piece by *Sodoma*, and 22 *tarsia stalls, illustrating with beautiful and thoughtful symbolism the Creed, by *Domenico di Niccolò* (1521). The Chapel is, unfortunately, so dark that it is difficult to see its treasures.

The Hall of the **Balia**, close by, contains effective frescoes of the life of Pope Alexander III. (Orlando Bandinelli, a Sieneze, 1159–1181), by *Spinello Aretino*.

The Hall of the **Consistory** has a fine marble doorway by *G. della Quercia*, and tapestries by *Beccafumi*.

B.—THE DISTRICT WEST OF THE CITY.

The **Via delle Belle Arti** runs out of the **Via Cavour** under an arch just opposite the **Piazza Salimbeni**. A few yards down it, on l., is the

SIENA.

Churches

1. Duomo.	F.2
2. S. Agostino.	C.1
3. Carmine.	C.1
4. Servi.	G.4
5. S. Domenico.	E.2
6. Fonte Giusta.	C.2
7. S. Francesco.	E.4
8. S. Martino.	F.3
9. S. Spirito.	F.4
10. S. Stefano.	C.3
11. S. Gerolamo.	G.4
12. S. Mustiola.	G.2

Oratories.

13. S. Bernardino.	E.4
14. House of S. Catherine.	E.2

Picture Gallery.

15. Istituto delle Belle Arti.	E.1
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Palaces.

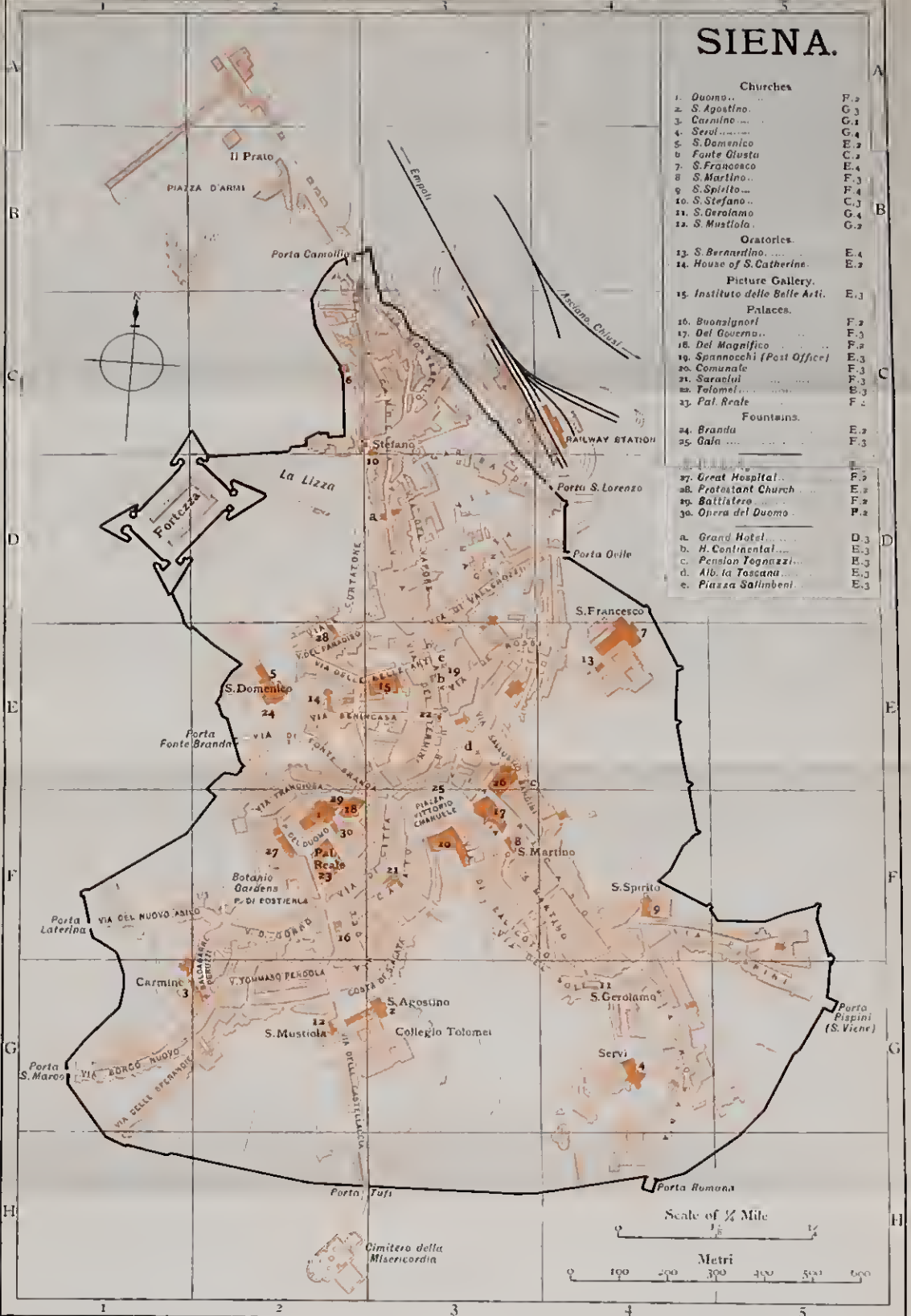
16. Buonignori.	F.2
17. Del Governo.	F.3
18. Del Magnifico.	F.2
19. Spannocchi (Post Office).	E.3
20. Comunale.	F.3
21. Saracini.	F.3
22. Tolomei.	E.3
23. Pal. Reale.	F.2

Fountains.

24. Branda.	E.2
25. Galia.	F.3

27. Great Hospital.	F.2
28. Protestant Church.	E.2
29. Battistero.	F.2
30. Opera del Duomo.	F.2

a. Grand Hotel.	D.3
b. H. Continental.	E.3
c. Pension Yegorazzi.	E.3
d. Alb. la Toscana.	E.3
e. Piazza Sallimbeni.	E.3





Accademia delle Belle Arti, or Picture Gallery (E, 3).

It is open every day (except Festivals), 9-3 : entrance, 1 l. If the door is closed, ring. Good catalogue, 1895, 1 l.

The collection was begun by the Abbate Giuseppe Ciacchesi, who gathered together many pictures from the convents, etc., suppressed by the Grand-Duke Leopold I. It has been increased, especially since the recent suppression of convents. Under the care of the present Superintendent, the Cav. G. Palmieri-Nuti, it has been admirably arranged in chronological order; and each picture has its subject and the name of the painter (not always correct) attached to it. The number of each room is indicated over the door leading to it.

Those who expect to find here a rival to the great Florentine Galleries will be disappointed. Siena had no rich princes, like the Grand-Dukes, to bring together gems of art from all places. Moreover, Siena, which began so gloriously with Duccio, almost the contemporary, and quite the equal, of Cimabue, did not continue to hold her place in the race. The Lorenzetti, great as they were, can hardly be ranked with Giotto; and it is almost impossible to believe that Sano di Pietro was painting at the same time as Masaccio, Fra Lippo Lippi, and Botticelli. It must be remembered that the age which produced these great Florentine painters was one of great distress in Siena. The impression which this Gallery gives is that of a sudden plunge from nascent art into the decadence which at latest began with Sodoma.

Yet, for the study of early painting, the Gallery gives great facilities; and its importance must not be gauged by the fewness of the pictures which are here selected. Moreover, there is a subtle sweetness in some of the Sienese painters, which often comes as a surprise in the midst of a picture otherwise inconspicuous.

Room I. 13th and 14th cents.

28. Madonna and Child, with SS. Paul, Augustine, Peter, and Dominic. Above, the Lord blessing. *Duccio*.

51. Madonna and Child, with

Angels, and SS. John, Stephen, and Bernard, and a Martyr. *Lippo Memmi*.

Room II. 14th and 15th cents.

23. Madonna and Child, with SS. Nicolas and Antony Abbot. *Pietro Lorenzetti* (1328).

Room III. 14th and 15th cents.

27. The Last Judgment: Heaven and Hell. *Giovanni di Paolo*.

29. Presentation of B. Virgin. *Giovanni di Paolo*.

Room IV. 15th cent.

4. Madonna and Child, with Saints. *Sano di Pietro*.

22. S. Catherine of Alexandria. *Sano di Pietro*.

Room V. 15th cent.

8-9. The Assumption, with Singing Angels and Saints; and *predella*. *Sano di Pietro*.

17. Coronation of B. Virgin, with Jeremiah and Isaiah; at sides, SS. Francis, Jerome, Bernardino, and Augustine. *Sano di Pietro*.

Room VI. 15th and 16th cents.

2. Madonna and Child, with many Saints. *Sano di Pietro*. The *predella* is by a later hand.

29. The B. Virgin, surrounded by implements of various trades. A curiously interesting face. *Guidoccio Cozzarelli*.

Room VII. Fragments 13th-16th cents.

Room VIII. 14th-16th cents.

4. *Predella*. *Nuns of S. Marta*.

7. S. Martha, i., leads a Child; ii., is taken to Heaven; iii., carries a Baby. *Nuns of S. Marta*.

*8. Redemption of a Prisoner. *Gerol. Genga*: very forcible.

*9. Aeneas carries Anchises out of Troy. *G. Genga*: full of movement. Anchises embraces his golden Gods.

*27. Jesus scourged. *Sodoma*: beautifully painted.

*29. Judith. *Sodoma*.

32. S. Catherine of Siena. *Sodoma*: a beautiful woman, posing as a nun, with Bible and skull.

In this room are 6 beautiful pilasters of wood, covered with arabesques. By *Antonio Barili*.

Room IX. 15th and 16th cents.

7. Madonna and Child, with Angels,

and S. Jerome and the B. Giovanni Colombini. *G. Cozzarelli*.

16. S. Francis. *G. Cozzarelli*.

26. Presepio. *Pinturicchio*.

4 carved pilasters, like those in Room VIII. *Barili*.

Room X. 15th and 16th cents.

9. Madonna and Child, with Saints. *Il Brescianino*.

11. Nativity. *Sodoma*: pretty.

13. Deposition from the Cross. *Sodoma*.

14. Madonna and Child, with SS. Onofrio and Bartholomew, a Youth, and a Girl. *Pacchiarelli*. The lunette, with our Lord and SS. Francis and Jerome, is by *Fungai*.

16. Death of the worshippers of the Golden Calf. *Beccafumi*.

17. Madonna and Child, with Angels bearing Snow, SS. Dominic, Catherine of Alexandria, and Catherine of Siena. *Gerolamo di Benvenuto* (1508).

24. Ascension. *Pacchiarelli*.

30. Coronation of Virgin. *Fungai* (1512).

*31. Visitation, with SS. Michael and Francis. School of *Pacchiarelli* or *Fungai*.

Room XI. 16th and 17th cents.

*13. Portrait of a Jeweller. Flemish.

38. A Pilgrim-Saint meets 2 rich travellers. *Albrecht Altdorfer*.

57-60. Triumph of Julius Caesar. Copied from *Mantegna*.

72. S. Jerome. *Hans van Steenwyck* the younger.

There are several sculptures, of little value, in the passages. A **supplementary Gallery**, for later pictures, has been opened in the top floor of the Palazzo Spannocchi. The same ticket admits to both Galleries, but the custode of the second Gallery must be sought at the Belle Arti. It is hardly worth a visit.

Adjacent to the Belle Arti is the **Biblioteca Comunale** (open daily, 10-2 and 6-8). It contains 5600 MSS. and 65,000 printed volumes, many of them early. The earliest printed work is S. Jerome's Epistles

(Rome, 1468). A Greek MS. of the Gospels is of the 10th cent. There are autograph letters of S. Catherine, S. Bernardino, and others.

We may turn l. beyond the Library, by the Via Costa S. Antonio, turn rt. by the Via del Tiratoio, and reach S. Catherine's House. But a more interesting, if somewhat longer and more difficult, way of reaching it is by a footpath beyond S. Domenico (see below).

The Via delle Belle Arti ends in an open space, in which stands

The Church of **S. Domenico** (E, 2).

This Church was begun in 1226, but entirely remodelled in the 16th cent. It belonged at first to the Dominicans, subsequently to the Benedictines, and now to the Comune, who have stripped it of many of its pictures, and done little to preserve it. A plan is proposed for the restoration of it to its ancient form by removing the altars from the nave, but there seems to be little prospect of its accomplishment. The Church still contains a few good pictures, and is specially interesting from its connection with S. Catherine.

Externally it is a plain and rather shapeless building of brown brick, with a massive brick *campanile*. Internally it is striking on account of its size. It is built after the usual Dominican form—a great nave without aisles, transepts, a shallow choir, and 3 chapels on either side of the choir. The black and white bands are painted.

At the W. end is a **Chapel** which contains a picture of S. Catherine, by her contemporary and friend, *Andrea di Vanni*. Her meagre figure has much dignity and sweetness. The woman who is kissing her hand is said to be a nun who tried to poison her, but was brought to repentance by her gentleness; but she wears a secular dress of red, with a black mantle. In this Chapel S. Catherine received the Dominican habit, and several of her miracles occurred, which are recorded on the E. wall.

On the S. side of the Church is

the **Chapel of S. Catherine**, which contains her head. Here are 3 *frescoes by *Sodoma*: L. of the altar, she is fainting under the awful burden of God's favour when she receives the *stigmata*: a very noble picture. On the rt. of the altar she is in ecstasy. On the E. wall is the execution of a young man whom she had brought to repentance.

Over the High Altar is a fine *tabernacle by *Benedetto da Maiano*, ascribed to Michelangelo. The 2nd Chapel l. of the Choir has some fine pictures. On the rt. wall is the Madonna bearing a tabernacle with the B. Sacrament. Beside her, SS. Mary Magdalene and Barbara, and 4 Angels: a beautiful, though rather sentimental, picture, by *Matteo da Siena* (1478), who also painted the Adoration of the Magi in a *lunette* above. On the opposite wall is a Madonna and Child, with SS. Sebastian, Gregory, Roch, and Matthew, by *Gerolamo di Benvenuto* (1470-1524); and, in the *lunette*, a *Pietà*, by the same.

The next Chapel contains a Madonna and Child, with Angels, and stiff figures of SS. James and John Baptist, ascribed to *Benvenuto di Giovanni* (1436-1518).

In the **Sacristy** is a banner of the Madonna, ascribed to *Sodoma*, ruined by weather and repainting.

At the E. end of S. Domenico the Via Camporegio winds down into the valley. It is the path by which S. Catherine must have constantly walked to Church. Passing a delightful open-air swimming-bath, supplied with running water, it reaches the bottom, where we turn l. and pass **Fonte Branda**, a fountain and cistern under picturesque brick arches, of which it is supposed that Dante speaks (*Inf.* xxx. 78); but he probably alludes to a fountain of the same name in the Casentino. Here we take the road l., Via Benincasa, and presently pass the **House of S. Catherine's** father, Lapo Benincasa, now converted into a group of Chapels (E, 2).

The usual entrance is found by ascending the hill a few yards further, turning l. by the Via Costa S. Antonio, and l. again by the Via del Tiratoio. Ring at No. 15: fee, 50 c.

On the **lowest floor** the first Chapel was Benincasa's storehouse. We pass through it to the **2nd Chapel**, which was his shop. Over the entrance is S. Catherine preaching to the Pope at Avignon, by *Folli*. Over the altar is S. Catherine receiving the *stigmata*, by *Sodoma*. On the rt. wall are two good frescoes by *Pacchia*: some Dominicans assailed by brigands, and rescued by S. Catherine's prayers; and S. Agnes of Montepulciano raising her foot 4 days after death to be kissed by S. Catherine. On the l. wall are inferior works: Florentine soldiers struck with blindness when assailing S. Catherine, by *Salimbeni*: and the healing of Matteo di Ceni, by *Pacchia*.

A flight of steps leads to a graceful *cortile*, ascribed to *Peruzzi*, which contains S. Catherine giving alms, by *Giacomo della Quercia*. Out of the *cortile* opens a **Chapel**, once the **kitchen**, paved with glazed tiles which are covered with wood. Here are a dignified picture of S. Catherine receiving the *stigmata*, by *Fungai*; and the canonization of the Saint, by *Vanni*. Three steps lead into a **Sacristy**, which contains a *Holy Family, by *Vanni*; and beyond it is the **Oratory of the Crucifix**, built over the garden. On the altar is the Crucifix from which the saint received the *stigmata*; it is only exposed on April 29, Sept. 14, and Shrove Tuesday.

A few more stairs lead to the **sitting-room** of the family, now a Chapel with fair modern frescoes. Out of it opens her **bedroom**, with her stone pillow, and several relics—the scent-bottle which she carried to plague-stricken people, the lantern and part of the staff which she used at night, and portions of her habit, veil, and hair-cloth shirt.

The Via Benincasa leads uphill to the Via dei Termini, which we may cross and reach the Via Cavour.

C.—THE DISTRICT N. OF THE CITY.

If we enter the town, from the Stat., by the Via Garibaldi, and turn rt. on reaching the Via Camollia (the prolongation of the Via Cavour), the 1st street l. is the Via Gazzani, in which is (C, D, 3) the Church of

S. Stefano. The Sacristy, which was the original Church, contains a good picture, by *Andrea Vanni* (1400), of the Madonna and Child, with SS. Paul, Stephen, John Baptist, and Matthew. Above is an Annunciation, with 4 Saints. The *predella*, with the history of S. Stephen, is by *Giovanni di Paolo*.

The Church of S. Stefano stands on the **Lizza**, the public park of Siena. From the steps of the Church is one of the finest views of the Duomo.

Returning to the Via Camollia, and turning l., we reach in 5 min. l. the Church of **Fonte Giusta** (C, 2). (The sacristan lives behind the Church, rt.) Over the handsome marble doorway is a Madonna and Child (1489). Over the High Altar is a very beautiful *altar-piece in marble, by *Lorenzo di Mariano* called *Marrina* (1515). The dead Christ is supported by 2 beautiful Angels; S. Mary Magdalene kneels beside Him. This group is enclosed within a rich arch, in the spandrels of which are 2 Angels. The pilasters are rather too heavily enriched with an incongruous pattern of armour; the architrave has a graceful design of monsters. At the top are 2 Angels carrying S. Bernardino's Sign. The 3rd altar S. has a Coronation, by *Fungai*. Over the entrance are armour and bones of a whale, said to have been presented by Columbus.

6 min. further we reach the **Porta Camollia** (B, 2), the inscription over which, "Cor magis tibi Sena pandit," commemorates the visit of the Grand-Duke Ferdinand I.

D.—THE DISTRICT E. AND S.E. OF THE CITY.

The Via Ricasoli diverges l. from the Via Cavour at the Loggia dei Mercanti.

Beyond the 3rd turning rt. is the impressive **Palazzo del Governo**, formerly the Pal. Piccolomini (F, 3).

This palace was founded by Nanni Todeschini-Piccolomini, brother-in-law of Pius II., and father of Pius III., in 1469. It is now used to contain the enormous and very valuable collection of State Archives, which date from the 8th cent. Apply to porter: r l.

The visitor is conducted through rooms filled with archives to a Gallery, in which are preserved the *wooden boards in which the Records (called Bicherna and Gabella) were bound. These boards were painted by distinguished artists (13th–17th cents.), and often record important events of the date to which they belong, or reproduce parts of more important pictures by the painter who designed them. They are thus of great importance in the history of art. The earliest painting is by *Ugo Monaco* (1258).

In the **1st Room** are the standard weights and measures at various periods; and a book-cover representing the reform of the Calendar by Gregory XIII. (1581).

The MSS. in the **2nd Room** illustrate the history of eminent Siennese families.

The **3rd Room** contains *a miniature from a volume of accounts of 1334—the *Caleffo dell' Assunta*; and a *miniature from the *Statuto dell' Arte di Mercanzia*, by *Sano di Pietro* (1472).

The **4th Room** contains, in cupboards, 60,000 diplomas, etc., carefully arranged.

The **Sala di Spozizione** contains diplomas, charters, autograph documents, etc., which are changed from time to time.

Next to the Pal. del Governo is the **University**; and, just beyond this, the **Loggia del Papa**, built by Pius II.

(1462). Rt. of the loggia is the Church of

S. Martino (F, 3). The 3rd altars N. and S. contain beautiful *canopies by *Marrina*. That on the N. is by far the finer, and resembles that in the Church of Fonte Giusta. The work in the other is coarser, the Angels almost vulgar, and the Child-angels who carry the implements of Martyrs' deaths suggest children with playthings. In the Choir are gilt wooden statues by *G. della Quercia* or his school.

Returning to the Via Ricasoli, and following it about 6 min. further, we reach, l., the Via Pispini.

By questionable etymology the name is derived from the cry of the people, *Il Santo viene*, when the body of S. Ansano, discovered by a shepherdess near the river Arbia, was brought to the city.

Where this street opens into a Piazza are the suppressed Benedictine Convent (now a prison) and the Church of

S. Spirito (F, 4). Over the door is a fine painted Crucifix, by *Sano di Pietro*. The 1st Chapel S. contains a fine picture by *Sodoma*—the Madonna and Child, with flower-bearing Angels, and SS. Dominic, Michael, Sebastian (resembling the picture in the Uffizi), and Antony Abbot. Above it is S. James on horseback, fighting against the Moors. By the side of this altar, and almost hidden by an iron grating, is a Presepio by *Ambrogio della Robbia* (1504), coarse alike in moulding and in colour.

The 2nd altar S. has a coloured statue of S. Vincent, by *Cozzarelli*. On the N. side is a *Madonna, by *Pacchia*; and in the Sacristy a Crucifixion, by *Fra Paolino*.

Returning to the Via Ricasoli, and following it 3 min. further, we find, rt., the Via S. Gerolamo, in which is the Convent of **S. Gerolamo** (G, 4), with schools kept by the Sisters of S. Vincent de Paul. (Ring at bell: an offering should be made for the poor.) The last altar l. has a *beautiful

carved stone canopy, by *Marrina*, enclosing a good Madonna and Child by *Matteo da Siena*, disfigured by tinsel crowns. In the Sacristy are a good Coronation by *Sano di Pietro*; and a striking picture of the Holy Child springing from His Mother's arms to send the B. Sacrament by an angel to S. Catherine.

In a closet in the Convent is an early Madonna, much damaged.

Just beyond this Convent is the Church of

La SS. Concezione, or **I Servi** (G, 4). A fine flight of steps, which command a wide view, leads up to the unfinished front, S. of which rises a massive brick *campanile*. Rt. of the entrance is the B. Virgin among dancing Children—the *Madonna delle anime*, by *Maestro Gregorio* (1420). Over the 1st altar S. is the Madonna del Bordone (*i.e.* of the staff), by *Coppo Fiorentino* (1261): a stiff but rather interesting picture. By the side of it are SS. Roch and Catherine, by *Soloma* (?). Over the 4th altar S. is *the Massacre of the Innocents, by *Matteo di Giovanni* (1471). In the S. transept is a Coronation, by *Fungai*, which belongs to the High Altar, but has been removed during repairs. It is singularly unpleasant in colour. Over the Sacristy door is the Vergine del Popolo, by *Lippo Memmi*.

In the N. transept is a fresco of the daughter of Herodias, by *Amb. Lorenzetti*—by a grave irony a servant is introduced bearing an ewer and a napkin, to wash the blood-stained hands. Opposite is a ruined Death of S. Joseph, perhaps by the same. Over the 2nd altar N. is an almost Byzantine Madonna, by *Matteo di Giovanni*, with SS. Mary Magdalene and Joseph—the latter of poorer workmanship.

From this Church we return past S. Gerolamo, bear l., and follow for about 15 min. the Via del Sole and the Via Giovanni Dupré to the Piazza Giordano Bruno, in which is the Convent (now a college) and the Church of

S. Agostino (G, 2, 3). In the 2nd Chapel S. is a Crucifixion, by *Perugino*, passionless but beautiful: over the Cross is a pelican feeding her young. The **3rd Chapel S.** has, as altar-piece, the *Adoration of the Magi, by *Sodoma*, beautifully painted, with exquisite landscape. Here is also the Massacre of the Innocents, by *Matteo da Siena*, ugly but vigorous. In the **Choir** is a striking picture of S. Agostino Novello, a black monk, with an Angel whispering into his ear; together with 4 scenes from his life; by *Lippo Memmi* (?).

The saint was a Sicilian lawyer, Matteo Termini, who fought on the side of Manfred against Charles of Anjou. It was supposed that he died in the battle of Benevento (1256); but he hid himself, under the name of Agostino Novello, among the Augustinian hermits at Rosia, 10 m. from Siena. He drew up a legal document for his brethren so skilfully that the advocate on the other side declared it must have been framed by a devil, or by an angel, or by Matteo Termini. Nicolas IV. made him confessor to the papal household. He ended his life as a hermit in 1309. His Fest. is April 28.

Just opposite S. Agostino is the Confraternity Chapel of **S. Mustiola alla Rosa** (G, 2), once a Church of the Camaldolensians. In the Choir is an interesting picture of SS. Crispin and Crispinian, probably by *Andrea di Niccolò* (1510). The adjacent Convent is occupied by the Accademia Fisiocritica, who have here a Botanical Garden.

From the Piazza Giordano Bruno the Via della Cerechia leads l. (in 7 min.) to the Church of

S. Marta del Carmine (G, 1), seldom open but in the early morning. It contains a fine Ascension, by *Pacchiarotti*, and a Madonna, by *Sodoma*.

Hence the Via dei Stalloreggi leads to the Via di Città.

Two other interesting Churches are situated in the E. part of the town,

but are not very easily reached from the district just described.

The steep and picturesque Via dei Rossi descends (in 10 min.) from the Via Cavour to the Piazza S. Francesco.

The Church of **S. Francesco** (E, 4) was built in 1326. It was gutted by fire in 1655, and has been recently restored with much care and considerable success. The altars are simple and good, and have pictures by modern Sienese painters (*Meacci* and others), which, if not works of genius, are quiet, reverent imitations of earlier artists. The windows are above the Italian average.

The nave contains fragments of sculpture and of fresco.

The **1st Chapel N. of the Choir** contains a good Crucifixion on a red ground. The **3rd Chapel** on the same side contains S. Francis receiving the approbation of his rule from Innocent III., and the Martyrdom of some Franciscans at Ceuta. These three interesting pictures are ascribed to *Amb. Lorenzetti*.

The **Chapel of the B. Sacrament** (opposite) has in the pavement *graffiti* of the Cardinal Virtues, by *Marrina*.

Part of the adjacent Convent is now the Archbishop's Seminary, and part a barrack. There are two fine cloisters, with fragments of ancient sculpture.

In the same Piazza is a group of *Chapels dedicated to **S. Bernardino** (E, 4), who lived in the Convent. (Ring bell to rt.: small fee.) The roof of the **Lower Chapel** contains the Madonna in glory, by *Raffaello Vanni*. The altar-piece, of the Madonna with SS. Bartholomew and Ansano, is a good work of 1504. In a small **Upper Chapel** are a Madonna, by *Sano di Pietro*, and a relief of the same subject, by *Agostino da Siena* (1300).

Beyond this Chapel is another which contains fine frescoes. On the W. wall is a *Coronation of the Virgin, by *Sodoma*: she very sweet and modest, the Eternal Father a naked brawny Jupiter. On the N. wall are S. Louis, Bishop of Toulouse, by *Sodoma*;

Nativity of the B. Virgin, by *Pacchia*—rather affected; the Presentation of the B. Virgin in the Temple, by *Sodoma*—animal faces; the Marriage of the B. Virgin, by *Beccafumi*; and *S. Bernardino, by *Sodoma*. On the E. wall is the Annunciation, by *Pacchia*. On the S. wall are S. Antony of Padua, the Visitation, the Assumption, and S. Francis, all inferior works, by *Sodoma*; the Death of the B. Virgin, with some fine figures, by *Beccafumi*.

In the Sacristy are a banner, by *Sodoma*; *S. Bernardino, by *Pacchia*; and a curious picture of the Translation of S. Bernardino.

EXCURSIONS FROM SIENA.

Many pleasant walks and drives may be taken in the neighbourhood. (For carriages, etc., see Index.) The country is too hilly to be very attractive to the bicyclist.

EXCURSION A.—SIENA TO BELCARO.

The road leaves the town by the Porta Fonte Branda, turns rt. through a fertile and beautiful country, and reaches (4 m.) **Belcaro**.

The house, after belonging to various rich families, now belongs to the family of Camaione, by whom admission is courteously granted on application.

It was occupied by the Marchese di Marignano during the siege of Siena in 1554.

In the house are ruined frescoes by *Peruzzi*. The garden is very beautiful, and the view of the city, over a thicket of ilex, is singularly lovely.

EXCURSION B.—SIENA TO LECCETO AND S. LEONARDO.

This excursion is best made from Porta S. Marco (8 m.). From Porta Fonte Branda it is rather shorter, but the road is inferior.

Lecceto is a very ancient Monastery, at first Benedictine, afterwards Augustinian. It now belongs to the Archbishop's Seminary.

The **portico** of the Church contains *frescoes of the Works of Mercy, the Sacraments, and Good and Bad Government, ascribed to *Amb. Lorenzetti*. In the **Refectory** is a picture by *Matteo da Siena*.

Near Lecceto are the ruins of **S. Leonardo al Lago**, the Convent of B. Agostino Novello (p. 104). In the **Church** and the **Crypt** are good frescoes of the 14th and 15th cents.

EXCURSION C.—SIENA TO CONVENT OF LA OSSERVANZA.

Carriage (in 30 min.), 6 l. The pedestrian can reach the Convent in the same time, leaving the city by the Porta Ovale, turning l. where the road reaches the rly., passing under the line, and following the steep path (in rainy weather very muddy) to the Convent.

For admission, ring at door rt. of that of the Church. Ladies are admitted to the Church, but not to the Convent. (Small offering.)

The Convent of the Osservanza was founded by St. Bernardino with the object of restoring the *observance* of the original Franciscan Rule, then relaxed by papal dispensations. It was greatly enlarged by Pandolfo Petrucci, at the close of the 15th cent. In 1874 it was confiscated and bought by the Comune of Siena, who allow the friars to inhabit it.

From the steps of the Convent there is a magnificent view, embracing Mte. Morello, beyond Florence.

The **Church** has been modernized, but still contains some good works of art. It consists of a nave with large choir, but no aisles or transepts.

On the **S. side** the **2nd Chapel** contains a *Pietà, with the B. Virgin and S. Anne, in coloured terra-cotta, by *Gambassi*, the artist whose similar works are at S. Vivaldo. The moulding is admirable, and the colour (though probably recent) harmonious. The **3rd Chapel** contains a Crucifixion, ascribed to *Sodoma*, but probably by *Riccio*. The **4th Chapel** contains a Madonna, with SS. Ambrose and

Jerome, on gold ground, by *Sassetta* (15th cent.).

On the **N. side**, the **1st Chapel** has an early Madonna and Child, with a terra-cotta predella of coloured fruits. The **2nd Chapel** has an admirable *altar-piece by *Andrea della Robbia*—the Coronation of the B. Virgin, with Angels, and SS. Jerome, Francis, Bernardino, and Catherine. The colours are blue and white, with gold rays, and a delicate gold pattern on the Madonna's robe. The *predella* (representing the Annunciation, the Nativity, and the Assumption) contains some green. The **3rd Chapel** contains a good early Madonna, with SS. James and Bernardino, on a gold ground; and the **4th Chapel**, a Madonna, with SS. John Baptist, Francis, Peter, and John Evangelist, by *Sano di Pietro*.

On either side of the **High Altar** are statues of S. Gabriel and the B. Virgin, in terra-cotta, ascribed to the *Robbia*; and, lower down, marble busts of SS. Francis and Bernardino. Beneath the Altar are relics of S. Bernardino, in a handsome silver casket.

In the **Choir**, behind the altar, are frescoes of SS. Bernardino and Clare; and, in a cupboard, some fine illuminated Service-books (15th cent.).

Under the Church is a **Crypt**, in one portion of which is the tomb of Pandolfo Petrucci; and in another the **Cell of S. Bernardino**, converted into a Chapel, with his words inscribed: "Hic a tumultibus saeculi me recipiebam; hic quiescebam, studebam, meditabar; hic ad caelum me praeparabam."

EXCURSION D.—SIENA TO S. GALGANO. 21 m.

Provisions should be taken.

The road leaves Siena by the Porta S. Marco.

2 m. The **Abbazia di S. Eugenio**, usually called *il Monastero*, erected in 731 by Wernfried, Governor of Siena, for Luitprand, King of the Lombards.

The **Church** contains a fresco by *Sodoma*; two large *frescoes of the

Crucifixion and the Resurrection, by *Gerolamo di Benvenuto* (1470–1524); an Assumption over the High Altar, by *Matteo di Giovanni* (1474); and several old Siennese pictures in the Church and the Sacristy.

The return from this Church may be made by Porta Forte Branda.

5 m. **Osterio delle Volte**, where the turning l. must be avoided.

7 m. Ponte allo Spino.

(10 m. E. is the ancient Cistercian Church of **S. Giovanni** (1026), with clustered columns of travertine, round arches, and quaint capitals.)

10 m. **Rosia**. The Church has a fine tower, and a font of 1332, with relief of our Lord's Baptism, with Angels.

(1 m. S. of Rosia is the Vallombrosan Church of **Torri**, of which the *cloisters remain. They are built in 2 tiers, the lower of stone, the upper of brick, with stone capitals, curiously carved.)

Here the road follows the l. bank of a rivulet through woods of ilex for $2\frac{1}{2}$ m., then crosses the brook, and rises to ($\frac{1}{2}$ m.) a sign-post. Hence there is a steep ascent of $\frac{3}{4}$ hr. by zigzags (very rough short cut) to

14 m. **Montebello**, on the summit of the ridge, with a fine view. Hence the road descends to

16 m. **Frosini**, where it crosses the river, and turns l. At the shrine of the

19 m. **Madonnina** a by-road turns rt. and leads to

21 m. S. Galgano.

The Abbey was the chief house of the Cistercians in Tuscany. It was built between 1240 and 1268. It possessed great wealth in mines, etc., and within its precincts were furnaces, forges, potteries, and other factories. Its wealth caused it to be given *in commendam* (i.e. nominally for reformation, but really to enrich the holder) to various eminent cardinals; and thus it was brought to ruin, and dissolved by Innocent X. in 1652.

The ruined **Church** is Gothic, of a

purity perhaps unequalled in Italy. The lower part is of travertine, the upper of brick. There are a narrow nave and aisles of 8 bays, transepts, and choir of 2 bays. The great arches are pointed, but above them is a clerestory of round-headed windows. The capital are of pure Early Pointed style. The Choir ends square, with 2 tiers of triplet lancets, upon which are 2 round windows; 4 Chapels parallel with the Choir, open out of the shallow transepts. The roof is gone, and the whole building is a ruin. The Lombard façade is the only part which is not Gothic.

On the hill above the Abbey is a little **Church** on the site of the **Hermitage of S. Galgano** (d. 1181). It is older than the Abbey itself, but has been much restored. It contains the legendary stone- and wood-work of the saint, and a ruined early Madonna.

(From Siena it is a drive of 23 m. to S. Gimignano (see above); 37 m. to Volterra, p. 78; and 19 m. to Monte Oliveto, below.)

ROUTE 14.

SIENA TO CHIUSI. By rail. 55 m.
Miles.

Siena.

20 Asciano Junct.

Mte. Oliveto, 6 m. by road.

44 Montepulciano.

55 Chiusi Junct.

4 trains daily, in 2½-4 hours.

Leaving Siena, the train runs S.E., threading a dreary network of broken mud-coloured hills.

6 m. **Arbia** Stat. About 3 m. hence, on the way to the next Stat. of Castelnuovo Berardenga, is S. Ansano, close to the scene of the battle of Mont' Aperti, where the Florentine Guelphs were terribly defeated by their Ghibelline countrymen and the Sienese, Sept. 4, 1260. The precise site of the battle is marked by a pyramid surrounded by cypresses. The **Church of S. Ansano** contains a pleasing Madonna, by *Peruzzi*, who also designed the Chapel of the **Martirio**, ¼ m. l. of the road. (The key is kept by a peasant close by: small fee.) The Chapel contains a *Madonna, by *Pietro Lorenzetti*. The *predella*, with the life of S. Ansano, is later.

20 m. **Asciano** Stat. Junction for Grosseto (Rte. 15). The town (2000, ☆) is 2 m. from the Stat.

In the **Collegiata**, S. transept, is a fresco of the Madonna and Child, with S. Michael slaying the dragon and S. Raphael leading Tobit, by *Tamagni* (?). The N. wall of the nave has a circular Madonna, by *Sodoma* (?). The Church of **S. Francesco** has an early Madonna, and a good altar-piece by one of the *Robbia*.

EXCURSION.—ASCIANO TO MONTE OLIVETO MAGGIORE. 6 m.

For carriage, see Index. The nearest Stat. to Mte. Oliveto is S. Giovanni d' Asso (Rte. 15), but there is a difficulty in obtaining a carriage there. From Siena it is a drive of 19 m. to Mte. Oliveto. Persons intending to stay only a few hours at Mte. Oliveto should take provisions. Those who desire to sleep in the Convent (Pension simple, but hospitable, 5 l.) should apply for leave at the Belle Arti in Siena.

Bernardo Tolomei (b. 1272) was a distinguished teacher of law at Siena. A sudden loss of sight, and miraculous recovery, led him (1313) to retire, with

2 companions, to a desert hill named Accona. The B. Virgin bade the hermits dress in white, and gave them for their armorial bearings 3 hills crowned with a Cross and planted with olives. Accused of heresy, and summoned by John XXII. to Avignon, Bernardo cleared himself. In 1319 the brethren were formed into a Community under the Benedictine Rule. Bernardo died in 1348. He seems not to have been canonized, but his Fest. is kept in the Order on Aug. 21.

The industry of the monks, who wisely planted trees, turned the desert hill into a fertile garden. The Order spread, till it numbered 86 convents in Italy. Each of these sent its representatives every 3rd year to the Mother House for the election of an abbot; and for the accommodation of these the Convent was enlarged to a vast size. In 1536 the Emperor Charles V., with a suite of 2000 men, was entertained here.

The Convent was suppressed by Napoleon I. (1810); restored in 1815; and again suppressed, and made a "National Monument" in 1866, a few monks being left to take care of the building and minister to the peasants. (See *L'Abbaye du Mont-Olivet-Majeur*, by Dom. G. Thomas, Florence, 1881, 2½ l.)

The great **Cloister** contains a series of 35 *frescoes of the Life of S. Benedict, begun by *L. Signorelli* (1497) and completed by *Sodoma* (1506).

The pictures of the earlier painter, though hardly equal to his supreme work at Orvieto, are noble efforts of his grand imagination; and it may be thought that the presence of these virile works restrained Sodoma from the effeminacy and insincerity which spoils much of his other work. These pictures have been much injured.

The series begins on the E. wall of the Cloisters. Nos. 1-19 are by *Sodoma*.

1. Benedict leaves home.
2. He goes to College in Rome.
3. He miraculously repairs a broken winnowing-tray.
4. Benedict receives the hermit's garb from S. Romanus at Subiaco.
5. Benedict in the cave at Subiaco: the devil breaks his bell.

6. A priest bidden to carry food to Benedict.

7. The peasants bring him fruit, and receive instruction.

8. He resists temptation.

9. He becomes Abbot of Vicovaro.

10. He detects the poisoned cup.

11. He founds 12 monasteries at Subiaco.

On the S. wall—

12. He receives as novices Maurus and Placidus.

13. Chastisement of a monk whom a devil hindered from meditation.

14. He calls forth water from the rock.

15. He makes a hatchet float.

16. Maurus, sent to save Placidus, walks on the water.

17. A drunken monk sees a devil issue from a bottle.

18. The wicked priest, Florentius, tries to poison Benedict.

19. Florentius sends women to tempt the brethren.

20. Benedict sends Maurus to France and Placidus to Sicily. By *Riccio*.

Nos. 21-28 are by *L. Signorelli*.

21. Florentius crushed by the falling of a wall.

22. Benedict preaches at Monte Cassino.

23. He expels a demon who, sitting on a stone, made it immovable.

24. He restores to life a monk who has fallen from a wall.

25. Benedict, reading their hearts, rebukes monks for eating outside the Convent.

26. He rebukes the brother of the monk Valerian for breaking his fast.

27. Totila, King of the Goths, sends Riggo to personate him; but Benedict discovers the deceit.

28. Benedict receives Totila.

By the side of this picture a doorway has been cut through a fresco by *Signorelli*. The remainder of the frescoes are by *Sodoma*.

29. Benedict predicts the destruction of Mte. Cassino.

30. When food is wanting, Benedict obtains it by his prayers.

31. He appears to 2 monks in a

dream to instruct them about the foundation of a monastery.

32. He excommunicates 2 nuns, and absolves them after death.

33. He lays the B. Sacrament on the body of a monk which could not rest in the grave.

34. A monk, fleeing from the monastery, is terrified by a dragon: Benedict absolves him.

35. A peasant is bound by knights: Benedict, with a look, breaks his chains.

Other frescoes, perhaps by *Sodoma*, have been discovered under white-wash on the stairs leading from the smaller Cloister.

The **Church** contains little of interest. In monastic days it was not open to the public, and the Choir occupied the entire nave from the transepts to the W. door. The stalls, by *Fra Giovanni da Verona*, were brought hither after 1815 from the Church of S. Benedetto in Siena, to replace those which, in 1813, had been transferred to Siena Cathedral.

The long galleries, the cells, and the enormous stables, deserve a visit.

Beyond Aseiano the train soon enters a more fertile district, and reaches

35 m. **Sinalunga Stat.**, ☆. Here Garibaldi was arrested in 1867 by Vittorio Emanuele, to prevent an ill-timed descent on Rome. The Collegiata di S. Martino contains a good early Madonna by *Sodoma*, much restored; and a Descent from the Cross, by *Pacchia*.

44 m. **Montepulciano Stat.**

The town, ☆, lies on a hill (1985 ft.) 6 m. W. of the Stat. Omnibus in 1½ hr., 2 l. It commands a glorious view as far as the Lake Trasymene and the high mountains of Umbria.

Montepulciano (Mons Politianus) occupies the site of an unknown Etruscan town. It first occurs in history (as Castellum Politianum) in a document of 715. It is chiefly noted as giving a name to Politian (Angelo Ambrogini), the tutor of Lorenzo de' Medici, and perhaps the only original

genius among the writers of that period. He was born here in 1454, and died in 1484. It is also famous for its excellent wine.

1 m. below the town is the Church of the **Madonna delle Grazie**, with a good group, by one of the *Robbia*.

Just outside the town is the desecrated Dominican Church of **S. Agnese**.

S. Agnes, the daughter of a rich citizen, was born in 1277. At the age of 15 she entered a Dominican Convent at Orvieto, and became its abbess; but her native town recalled her, and built for her a convent on the site of a disorderly house. After a life of great austerity she died in 1317. Her Fest. is April 20.

Just inside the town, on rt., is a palace, into the façade of which are built Etruscan and Roman inscriptions.

In the upper part of the town is the Piazza del Duomo. On the W. side is the **Duomo**, with an unfinished façade and a high *campanile*. Over the High Altar is a picture in several compartments, representing the Death, the Assumption, and the Coronation of the Virgin, by *Taddeo Bartoli* (1401). Scattered about the Church are fragments of the tomb of Bartolommeo Aragazzi, secretary to Pope Martin V. (1427), by *Donatello* and *Michelozzo*. His recumbent statue is just within the W. door, and the statues of Faith and Fortitude by the High Altar formed parts of the monument.

The **Palazzo Municipale**, N. of the Duomo, contains, in a passage, a *Madonna with S. John Baptist and Saints, by *Andrea della Robbia*. On the 2nd floor is a small **Pinacoteca**, which contains a Holy Family, by *Sodoma*; Madonnas, by *Matteo da Siena*, *Filippino Lippi* (?), and *Pacchiarotti*; and the portrait of a Lady, ascribed to *Raphael*. Here is also a *Coronation of the Virgin, by *Andrea della Robbia*. The custode has the key of a cupboard in the **Prefettura** (in the same Piazza), which contains a beautiful *Virgin and Child, by *And. della Robbia*.

At the W. end of the town is the

Church of **S. Maria**, with a fine 13th-cent. doorway. Descending the hill, we pass 1. the old **Campo Santo**, the Chapel of which contains a relief of S. Catherine and other Saints, by one of the *Robbia*, below which is a beautiful white marble relief of the Madonna and Child.

The road rt. soon reaches the *Church of the **Madonna di S. Biagio**, built by *Antonio di Sangallo the elder* (1518). It is in the form of a Greek cross, with apse and dome. Still lower is the Chapel of the Misericordia, with a fresco by *Ambrogio Lorenzetti*, and an altar-piece by *And. della Robbia*—the Eternal Father blessing; on either side the B. Virgin and S. Gabriel; and, in the *predella*, the Nativity, and the Magi.

(From Montepulciano it is a drive of 9 m. to Pienza, p. 112.)

Beyond Montepulciano Stat. the rly. skirts the volcanic mass of Monte Cetona, and the long lake of Montepulciano.

50 m. **Chianciano** Stat., 5 m. from the town, which is a popular watering-place.

The line then skirts the marshy Lake of Chiusi, and reaches

55 m. **Chiusi** Stat. Junction for Florence and Rome (p. 56).

ROUTE 15.

SIENA TO GROSSETO. By rail. 83 m.

Miles.

- | | | |
|-----|----------------------|------------|
| | Siena. | |
| 20. | Asciano Junct. | |
| 35. | Torrenieri. | |
| | Montalcino, 6 m. | } By road. |
| | S. Antimo, 13 m. | |
| | Pienza, 9 m. | |
| 43. | Mte. Amiata. | |
| 74. | Monte Pescali Junct. | |
| 83. | Grosseto. | |

3 trains daily, in 5-6 hrs.

For the line as far as (20 m.) Asciano Junct., where carriages are changed, see Rte. 14.

27 m. **Treguanda** stopping-place (*fermata*).

Passengers desiring to alight here must give notice to the guard at Asciano, if coming from Siena; at S. Giovanni d' Asso, if coming from Grosseto.

Thence there is a poor road to 4 m. **Castello di Treguanda**, a quaint and interesting little town, the Collegiata of which contains a very fine but neglected Ascension, by *Soldoma*, and an early Siennese work of some merit.

30 m. **S. Giovanni d' Asso** Stat., a miserable fortified village, the principal Church of which contains some interesting old Siennese pictures.

S. Giovanni is the nearest Stat. to (6 m.) Monte Oliveto (Rte. 14); but it is not easy to procure a carriage.

35 m. **Torrenieri** Stat., on the road from Florence to Rome (p. 121).

For carriages, etc., see Index.

EXCURSION A.—TORRENIERI TO
MONTALCINO AND S. ANTIMO.

Diligence daily to Montalcino; thence carriage to (13 m.) S. Antimo. There is no decent inn at Torrenieri.

The road rises steeply to

6 m. **Montalcino** (1900 ft.), ☆. The Church of **S. Francesco** has, over the chief door, a fine **Virgin and Child*, with SS. John Baptist and Peter, by *Andrea della Robbia* (1507). Rt. of the High Altar is S. Sebastian, by the same. In the adjacent Church of the *Misericordia* are some good carvings in alabaster; and in some of the Chapels and rooms, used as a hospital, are remains of good frescoes by *Tamagni*.

In the Church of **S. Pietro** is a curious early Siennese Crucifixion on gold ground.

In the Church of **S. Antonio** is a ruined banner ascribed to *Sodoma*.

In the Piazza in the main street are the **Biblioteca**, with a fine illuminated Bible; and the **Pinacoteca** (open daily at 10), which contains a Coronation of the Virgin, by *Bartolo di Fredi* (1388), and a Deposition, by the same (1382); a Nativity, by *Fungai*; and other pictures. In a dark adjacent Chapel are some fine frescoes by *Tamagni*.

Hence an avenue ascends to the Church of **S. Maria del Soccorso**, in the rt. aisle of which is the *Madonna della Cintola*, with S. Roch, by *Tamagni*.

In the Via Ricasoli is the Church of **S. Agostino**, with a *wheel-window of lava and alabaster. Many frescoes are probably hidden under the white-wash. Hence the Via Spagna ascends to the uninteresting Duomo.

Outside the town is the Church of **L'Osservanza**, containing some good pictures: a *Pietà* of the school of *Sodoma*; an *Assumption*, with the story of the Girdle, by *Bonfigli*; and S. Bernardino, by an early Siennese painter.

A poor road leads from Montalcino to

7 m. **S. Antimo**. The abbey of that

name lies $\frac{1}{2}$ m. off the main-road, by a stony track, impossible for carriages. It can also be reached by a somewhat shorter footpath.

The ***Abbey Church**, which has been well restored, consists of a grand nave, terminating in an apsidal Choir, with ambulatory, and 3 radiating Chapels. There is a good square tower. The W. door (1292) and many of the capitals are beautifully carved in white alabaster. There is a small Crypt under the beautiful Choir. The cloister is now a farmyard, and only 2 columns remain.

From S. Antimo the drive may be prolonged, by a steep and stony descent of 2 m., to Monte Amiata Stat. (see below). It is not desirable to reverse the route, and climb the hill.

EXCURSION B.—TORRENIERI TO S.
QUIRICO (4 m.) AND PIENZA (9 m.).
By road.

For omnibus and carriages, see Index. The lack of a good inn at Torrenieri adds difficulty to this interesting excursion, because it is almost necessary to begin it from Siena or Asciano. Those who content themselves with a visit to Pienza may find it better to make it from Montepulciano (Rte. 14), which is $8\frac{1}{2}$ m. E.

The road is possible for bicyclists, though it has some steep gradients.

4 m. from Torrenieri, along the high-road from Florence to Rome (Rte. 18), is

S. Quirico d' Orcia (2500), ☆, 1390 ft., with a large Palace of the Chigi. The **Collegiata** has a fine W. doorway, the columns of which (2 of them carved into human figures) are entwined with snakes. The S. doorway, partly Lombard and partly Renaissance, is supported by columns resting on lions. The Lombard S. transept has an early *Madonna*. In the Choir are 7 good *tarsia* panels. Adjacent is the Oratory of the *Misericordia*, with a fine *Madonna*, with SS. Sebastian and Leonard, by *Sodoma*, badly placed. The Church of **S. Maria** has a fine round doorway.

The road crosses bare hills to 9 m. **Pienza** (2000), ☆, 1610 ft.

Under its old name of Corsignano, this town was the birthplace (1405) of Pope Pius II. (Aeneas Silvius Piccolomini). His early life was licentious. He attached himself (1431) to the Council of Basel, which was opposed to Pope Eugenius IV., and was sent thence as an ambassador to Scotland. His very interesting account of that country and England is extant. It contains one of the earliest allusions to the use of coal as fuel.

Dissatisfied with the Council, he deserted to the side of the Pope in 1446, and was made Bishop of Trieste, and sent (1451) to Bohemia to win back the Hussites to the Roman see. In 1458 he was elected Pope; and in this capacity he did much to atone for his earlier licence and duplicity. He tried to incite Europe to a crusade, and, though worn by disease, resolved to head it in person; but he died at Ancona, Aug. 14, 1464.

He called his native village after his own name, Pienza; made it a bishopric; built the Cathedral; and began the Palace, which was completed by his nephew, Francesco Piccolomini, Pope Pius III. (See Creighton, *Hist. of the Papacy*, bk. iv. There is an interesting account of Pienza in Symonds, *Italian Byeways*, p. 55.)

The **Duomo** blends the classical style with an infusion of the Gothic. Pius prohibited the painting of frescoes on the walls; but there are some interesting pictures. The S. transept contains a *Madonna and Child, with SS. Matthew, Bartholomew, and Catherine, by *Matteo da Siena*. The N. transept has also a Madonna, by *Sano di Pietro*. A Chapel in the N. aisle has an Assumption, by *Vecchietta*. There are also good pictures in the Crypt and Sacristy, and five illuminated books.

Rt. of the Duomo is the **Palazzo Piccolomini**, falling to ruin. It contains a fine collection of vestments, plate, etc., mostly the gift of Pius II. Opposite the Duomo is the **Palazzo Pubblico**, with a fine *loggia*.

Returning to the rly. at Torrenieri, we pass
43 m. **Monte Amiata** Stat.

EXCURSION C.—**MTE. AMIATA** STAT.
TO **CASTEL DEL PIANO**. 11 m.
Diligence in 3 hrs., 2.50.

Castel del Piano is the seat of the manufacture of the coloured earths known as *terra di Siena*. They are taken from pits in which the men work up to the waist in water. It is a curious sight.

From Castel del Piano **Mte. Amiata** (5650 ft. the highest mt. in S. Tuscany) may be ascended in 4 hrs. with guide, to be obtained at the Municipio. The volcanic formation is interesting, and the view extensive.

From Castel del Piano, the road continues to (7 m.) **Santa Fiora**, ☆, formerly a possession of the Sforza family. The village lies pleasantly among chestnut forests, 2600 ft. above the sea, and is suitable for a stay in summer. (See Index.)

In the Church of the **Badia** are some fine works of *Andrea della Robbia*: the Madonna della Cintola; a *Baptism over the Font; and a Coronation of the Virgin, with SS. Francis and Jerome, a replica of a work at S. M. degli Angeli, Assisi.

The rly. continues to the W.

74 m. **Monte Pescali** Stat. Junction for line from Pisa to Rome (Rte. 10).

83 m. **Grosseto** Stat., ☆ (p. 70).

ROUTE 16.

ATTIGLIANO TO VITERBO. Rail. 25 m.

Miles.

Attigliano.



17 Montefiascone Stat.

Montefiascone town, 3 m.

25 Viterbo.

2 trains daily, in $1\frac{1}{2}$ hr.

Attigliano Stat., on line from Florence to Rome (Rte. 8). Here carriages are changed for Viterbo. The line runs through a table-land, richly cultivated, but offering nothing of special interest.

17 m. **Montefiascone Stat.** Small  at Stat. Hence it is almost 3 m. to the conspicuous town of Montefiascone .

Montefiascone (the word means "bottle-mountain") is thought by some to occupy the site of *Fanum Voltumnae*, the central religious point of the Etruscan Confederation, as Monte Cavo, near Rome, was that of the Latin race. It was visible from most parts of Etruria.

The dome of the unfinished Cathedral is an early work of *Sammicheli*.


The Church of **S. Flaviano**, near the gate, is a remarkable building. It has an enormous *triforium*, so broad that it almost forms a second church, which has a High Altar and bishop's throne of its own. It is supported by gigantic pillars, curiously carved. There are remains of good Umbrian frescoes.

In the pavement before the High Altar in the lower part of the Church is the tomb of Johann Fugger, Canon of Augsburg, bearing a goblet, and the inscription, "Est, Est, Est. Propter nimium est Johannes de Focuris, Dominus meus, hic mortuus est."

Cent. It.

This prelate, being a lover of wine, sent a courier before him to mark the word *Est* on the gate of every town where good wine was to be found. At Montefiascone the wine was so excellent that the courier wrote thrice, *Est, Est, Est*. The canon, on his arrival, found the praise true, and drank so much that he died of the excess.

The rly. proceeds towards Viterbo. About 6 m. from Montefiascone we may catch sight, on the rt., of a small column of steam which rises from the hot sulphurous spring of **Il Bulicame**, spoken of by Dante (*Inf.* xiv. 79). The appearance of boiling is due to the amount of sulphuretted hydrogen which bubbles through the water. There is a Bathing Establishment on the spot; and the water is also conducted to Grandori's Baths in the city. The spring, which is interesting to those persons who have not seen Pozzuoli, can be visited from the city in $1\frac{1}{2}$ hr.

25 m. **Viterbo Stat.**, .

At Viterbo there are 2 Stats.—that of the Rete Adriatica (for Attigliano) on the N. of the town; and that of the Rete Mediterranea (for Rome), on the S. side. They are more than 1 m. apart. A line joins them, but only one passenger train in each direction runs over it.

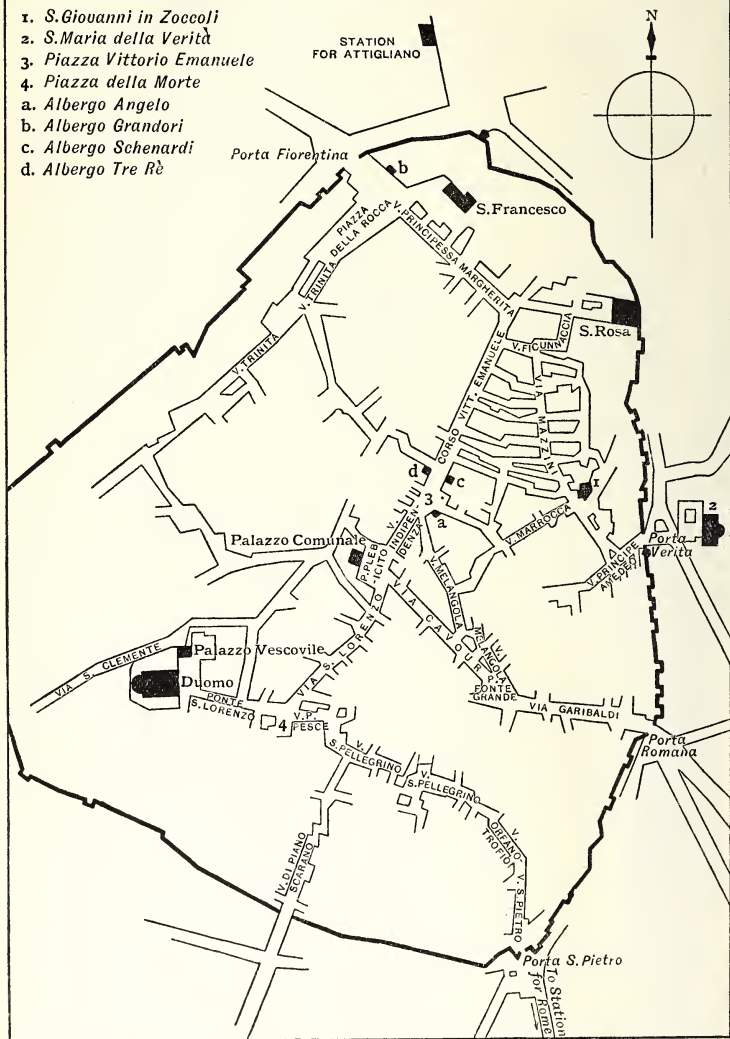
Viterbo (20,000) lies about 1100 ft. above the sea, on undulating ground, and enjoys delicious air and an abundance of good water, which supplies about 12 large fountains. Many persons stay here in the summer; the hotels are good, and there are comfortable lodgings.

It is supposed by some to occupy the site of the Etruscan *Fanum Voltumnae* (see *Montefiascone*, above); or else of a dubious Etruscan town, *Surrena*. But little is known of its history before 1101, when it was part of the territory bequeathed to the Holy See by the Countess Matilda. It gave refuge to many of the Popes when they were exiled from Rome; and here were held the Conclaves at which were elected Urban IV. (1261), Clement IV. (1264), Gregory X. (1271), John XXI. (1276), Nicolas III. (1277), and Martin IV. (1281). With

VITERBO.

Reference.

1. *S. Giovanni in Zoccoli*
2. *S. Maria della Verità*
3. *Piazza Vittorio Emanuele*
4. *Piazza della Morte*
 - a. *Albergo Angelo*
 - b. *Albergo Grandori*
 - c. *Albergo Schenardi*
 - d. *Albergo Tre Rè*



the exception of occasional revolts, it continued the possession of the Popes, and an adherent of the Guelf party. It joined the kingdom of Italy by popular vote, Oct. 2, 1870.

Three hrs. would be ample time to visit the city, if the paucity of trains allowed so short a stay.

On leaving the Adriatic Stat., we pass by an avenue to the walls of the city, with square Guelf battlements (13th-14th cent.), turn rt. and enter the city by the Porta Fiorentina. To the l. of the spacious Piazza della Rocca is the Gothic Church of

S. Francesco.

The Franciscan Order was established here by S. Francis himself in 1209. The present Church was built in 1236. It is now in a miserable condition, and the convent is used as barracks.

The Church consists of a nave and aisles. In the N. transept is the tomb of Clement IV., removed from the secularized Church of Gradi (see below). It is the work of *Pietro di Oderisio*, of Rome, and consisted of a tomb encrusted with mosaic, on which lay the dead Pope under a canopy. The mosaic and the canopy have perished. The sculpture is poor, but the Pope's head is expressive. In the same transept is the poor tomb of Card. Gerardo Landriano (died 1443); and also that of Vicedomino Vicedomini, elected to the papal throne after the death of Hadrian V.; but he died before coronation, and is not reckoned among the Popes.

In the S. transept are the poor tombs of Hadrian V. and of Pietro di Vico, removed from Gradi.

A pulpit in the nave rests on a fine porphyry column. In the front of the Church is a pulpit erected for the use of S. Bernardino.

We return to the Piazza della Rocca, and leave it by the Via Principessa Margherita. At the point where this road bends to rt., and takes the name of Corso Vittorio Emanuele, we leave it and go up a steep hill to the Church of **S. Rosa**.

S. Rosa, as soon as she was born, uttered the names of Jesus and Mary. She became a Franciscan tertiary, and received from Innocent IV. licence to preach. She appeased the strife of the city, and inspired it to resist the Emperor Frederick II., of whose death she was supernaturally informed. She died in 1260. On the Fest. of her translation (Sept. 3) a car, 50 ft. high, is carried from the Church through the town.

The Church contains the body of the Saint, in a golden coffin, and a fair triptych by *Francesco da Viterbo* (1441).

Just below S. Rosa a lane (Via della Fieunaccia) leads l. to the Via Mazzini. 5 min. further we pass under two flying buttresses which unite the opposite houses with the Church of **S. Giovanni in Zoccoli**, a very ancient Church, which has been restored (1884) to its original simplicity. The roof is supported by 8 round columns. 5 steps lead up to the High Altar, which is built of blocks of *peperino* from some older edifice, and stands under a simple canopy borne by 4 columns. At each side is an altar consisting of a massive slab resting on a square block of *peperino*.

A few yards further the Via Mazzini leads to a gate, by which we leave the city, and find ourselves opposite to the Church and Convent (now secularized) of **S. Maria della Verità**. (Porter's lodge just inside gate: small fec.) Passing through a cloister which, in spite of poor architecture, is not without charm, we enter the fine Church, now desecrated and used as a lecture-hall for students. On the S. side of the Church is the Cappella Mazzatesta, containing *frescoes by *Lorenzo di Viterbo*, a scholar of Benozzo Gozzoli (1469). On the l. is a beautiful Dedication of the B. Virgin in the Temple—the little girl ascending alone the steps; and under it, the Marriage of the B. Virgin—a vigorous throng. The two frescoes present a great contrast, and show that Lorenzo was not a man of one

idea. On the opposite wall the pictures are ruined by damp. They are the Annunciation, with a fine Angel, and the Adoration of the Shepherds, where the Madonna is very dignified. Behind the ugly altar, and almost hidden by it, is the Assumption of the B. Virgin. A number of single figures of less interest are on the roof. Lorenzo is elsewhere almost an unknown painter: "exuberant, full of splendid failure, more splendid promise, and great achievement withal" (Berensen, *Cent. It. Painters*, 86). The majolica tiles are probably of the same age as the pictures.

Re-entering the town, we pass by the Via Principe Amadeo and the Via del Orologio Vecchio to the Piazza Vittorio Emanuele, turn l. (Via Indipendenza), and enter the chief square, the Piazza del Plebiscito, the name of which commemorates the popular vote of adhesion to the kingdom of Italy in 1870. On the S. side is the **Palazzo del Comune**, begun in 1264, but not completed by the addition of the beautiful *loggia* till 1460. If we pass through the central doorway, we enter a little garden, with Etruscan monuments, and a *wonderful view, especially at sunset, over the lower part of the town and the western plain. On the rt. is the entrance to the Museum, which contains some Etruscan and Roman antiquities and pictures, but nothing of great interest. A marble slab, containing an edict of the Lombard king Desiderius, is a forgery by a Dominican, Annius, in the 15th cent.

At the E. and W. ends of the Piazza are ancient columns bearing lions—the ensigns of the city; and on the N. side, opposite the Palazzo, is built into the wall of the Church of S. Angelo a Roman **sarcophagus**, said to contain the body of the beautiful Galiana.

Of this maiden many stories are told. Her beauty caused a war between Viterbo and Rome. The Romans were defeated, but stipulated, as a condition of peace, that they should

have a last sight of Galiana, who accordingly was shown to them from a window in the gate of S. Antonio. Such was her whiteness, that when she drank wine it was seen passing down her throat.

Beyond the Piazza del Plebiscito the Via S. Lorenzo runs S.W. to the Piazza della Morte, turns to rt., passes over a bridge which spans some of the lower portions of the town, and ends in the Piazza S. Lorenzo. Here stands the **Duomo**. The façade is ignoble. At the N. side is a fine campanile with marble windows. The interior of the Church is somewhat impressive, in spite of tasteless alterations. The roof is borne by 24 monolithic granite columns. The aisles are unusually lofty, and contain a clerestory. The Choir is disproportionately long, and the altar has been transferred to the extreme E. There are remains of pavement of *opus Alexandrinum*. In the 5th Chapel S. is the tomb of Pope John XXI., who was elected and resided in Viterbo, and was killed by the fall of a tower which he had erected for astrological study. In the Sacristy are pictures of the Evangelists, ascribed to *Montegna*.

At the High Altar of this Church Henry of Cornwall, nephew of Henry III. King of England, was stabbed during Mass in 1270 by Guy de Montfort, in revenge for the death and mutilation of Simon de Montfort at the battle of Evesham, 1265. (See Dante, *Inf.* xii. 119.) Some writers place the scene of the murder in the Church of S. Silvestro, now the Gesù, to reach which we return to the Piazza della Morte, and take the 1st turning l., Via Pellegrini.

To the rt. of the Cathedral, approached by a fine flight of steps, is the **Episcopal Palace**, built in the 13th cent., but greatly dilapidated. It was frequently the residence of Popes, and several conclaves were held in its great hall. The arches which support part of the palace frame a fine view of the valley beyond.

Hence we return to the Piazza del Plebiscito, and turn rt. into the Via

Cavour, which ends in the Piazza Fonte Grande, with a large but rather ungraceful fountain. Further on the Via Garibaldi leads to the Porta Romana. Just inside the gate, on l., is the 11th-cent. Church of **S. Sisto**, with a lofty Choir of later date. By the choir-stalls are two Gothic *ambones* of white marble; and near the W. door is a large marble vase, with bacchanal reliefs, now used as a font. In the Sacristy are a 15th-cent. Madonna with Saints, and a reliquary of silver and enamel, ascribed to *Cellini*. The apse of the Church is built into the city wall.

Outside the Porta Romana is the Convent of **Gradi**, with a beautiful cloister. It is now a prison, and ordinarily inaccessible.

Visitors who reach Viterbo from Rome, and enter the city by the Porta S. Pietro, will do well to make their way by the Via S. Pietro, Via Orfanostrofo, and Via S. Pellegrino, to S. Lorenzo, and follow the route given above in the reverse direction.

Besides the buildings described, there are, in the older parts of the town, many picturesque towers, staircases, etc. The visitor will notice the beauty of some of the women, and also the graceful jars (*brocche*) used for carrying water.

Viterbo is a good centre for Excursions.

EXCURSION A.—VITERBO TO S. MARTINO. 4 m.

A pleasant drive leads S. to the **Palazzo di San Martino**, the property of the Doria family. It has series of inclined planes (*scala a cordoni*), by which a carriage can ascend to the upper floor, and also relics of the notorious Olimpia Pamfili.

Olimpia Maidalchini, of Viterbo, married Count Pamfili, brother of Pope Innocent X. She gained absolute influence over her brother-in-law, held court as a sovereign, and openly sold benefices. (For her intrigues, see Ranke, *Popes*, ii. 182.) Her son Camillo, once

a cardinal, was permitted to marry, and became the founder of the Pamfili Doria family.

EXCURSION B.—VITERBO TO MADONNA DELLA QUERCIA (1 m.) AND VILLA LANTI (3 m.).

About 1 m. E. of the Porta Fiorentina is the Dominican Convent of **La Quercia**, named from an image of the Madonna found hanging in an oak. The façade, by *Bramante*, consists of Corinthian columns, and stands on a lofty flight of steps. Adjoining the Church is a magnificent Gothic cloister, with a picturesque well.

In this convent Père Lacordaire made his profession as a Dominican. In front of it are held two great annual fairs. The first begins at Pentecost, and lasts a fortnight. The second and more important, which was instituted by Frederick II., is from Sept. 22 to Oct. 6. They are scenes of great interest.

From La Quercia the walk or drive may be prolonged (2 m.) to the Villa Lanti at Bagnaia. The villa is a fine building, by *Vignola*; but the gardens are the chief attraction. They are, perhaps, the more beautiful for suffering some neglect; and a delightful afternoon may be spent in wandering among their fountains, terraces, and avenues.

EXCURSION C.—VITERBO TO FERENTO 7 m. 3 hrs.

We leave the city by the Porta Fiorentina, and take the road just beyond that which leads to the Stat. It runs through a beautiful and richly cultivated country, with distant views of Montefiascone and Monte Cimino. After about 5 m. we turn down a lane to rt., and $\frac{1}{2}$ m. further the carriage must be left, and the rest of the journey (1 m.) done on foot.

Ferento is the Etruscan Ferentinum, recommended by Horace (*Ep.* II. xvii. 8) for its quietude, unless, indeed, he is speaking of the Hernican town of the same name. It was the birthplace of the Emperor Otho, and a place of great splendour. It is said that the

people of Viterbo, in the 12th cent., destroyed Ferento for heretically depicting our Lord on the cross with open eyes. This legend may point to the Ferentines having adopted a heresy which denied the reality of our Lord's death; or the story may have been reversed, and the error of the Ferentines may have consisted in their depicting a dead Christ, and not Christ "reigning from the Tree," as was customary in the oldest crucifixes.

The ruins stand in a beautiful situation, on the verge of a steep dip into the valley, on the other side of which rise precipitous red cliffs crowned with trees. The first monument which we reach is the concrete core of a Roman tomb or tower. A little further a vault, or perhaps a drain, yawns in the pathway. Further we come to a fragment of the ancient wall, formed of horizontal courses of large stones, probably Etruscan, but strengthened with Roman brick-work. The gate is crowned with an almost flat arch composed of wedge-shaped stones. Just inside the walls are a number of arches of a Roman theatre.

3 m. from Ferento is Vitorchiano, a village which enjoyed the privilege of providing the senator and municipality of Rome with servants.

EXCURSION D.—VITERBO TO BOMARZO.
13 m.

Those who intend to explore the Etruscan tombs should take lights. Provisions also should be taken.

The road from the Porta Fiorentina leads through Bagnaia (see above) to (13 m.) Bomarzo, an Etruscan site, overlooking the valley of the Vezza. The Grotta della Colonna, with its roof borne by a Doric shaft, and the Grotta Dipinta, with caricatures, deserve notice. Some of the treasures of the British Museum and the Museo Gregoriano, Rome, come from Bomarzo.

It is said that a field-path leads from Ferento to Bomarzo. The latter place is a mile or two nearer to Orte than to Viterbo.

EXCURSION E.—VITERBO TO CASTEL
D' ASSO. 11 m.

A carriage can go a little further than (2 m.) Il Bulicame. The rest of the journey must be made on foot or on a donkey, and is not without difficulty.

The track beyond Il Bulicame traverses a moor as far as the 15th cent. ruin of Castel d' Asso, which preserves the name of Castellum Axia, mentioned by Cicero as one of the strongholds of Etruria. In the glen below the castle is a long street of sepulchres, which also stretches into the neighbouring valleys. The fronts of temples, in the Egyptian style, with doorways tapering towards the top, are cut into the rock. They are not real doorways, for the entrance to the tombs is by lower openings at the base. They contain a chamber, out of which, in some cases, an inner and smaller chamber opens. The roofs are frequently vaulted. On the lintels are inscriptions, frequently including the word *Ecasu*—probably a formula of prayer.

EXCURSION F.—VITERBO TO BIEDA
(16 m.) AND NORCHIA (15 m.).

A good road leads S. as far as (9 m.) Vetralla, ✕; and thence a stony track to (7 m. further) Bieda, a wretched village on the site of the Etruscan Blera, on the Via Clodia, to which belongs the Ponte della Rocca, which still exists. The ravines are full of tombs, in terraces, and mostly resembling houses, with sloping roofs and moulded doorways. A conical mass of rock E. of the village is hewn into a series of circular steps, contracting towards the summit, which probably supported a statue. The tombs here are, perhaps, more interesting than in any other place; and the scenery is wild and impressive.

Returning hence to Vetralla, we follow the road towards Corneto for 2½ m., and then cross the moor by a mere track to (3½ m. further) Norchia.

The tombs are excavated in the precipitous walls of the valley, which rise to 300 ft. It is extremely difficult to reach them through the thorny brushwood and the masses of fallen rock. Many of the tombs are ornamented with façades like those at Castel d' Asso. Almost at the end of the line, in a small lateral glen, are 2 sculptured sepulchres with pediments and friezes. Only one pediment is complete. The tympana are filled with figures in high relief, and the wall beneath with figures in relief almost as large as life. The upper figures represent a battle; the others, probably a funeral procession. A shield, a winged genius, a helmet, and two swords are depicted as hanging from the wall. There are no inscriptions. There is no trace of the Etruscan name of Norchia. In the Middle Ages it was called Orele, a name which may be connected with Hercules; but the modern name suggests the name of Nurtia, the Etruscan goddess of Fortune.

EXCURSION G.—VITERBO TO TOSCAN-
ELLA. 9 m.

Diligence daily, except Sunday, in 3 hrs.

The road runs past Il Bulicame to (9 m.) the picturesque town of Toscanella, almost entirely surrounded by a ravine. The Italian Gothic **Church of S. Pietro**, on the height, has a red campanile, and a façade with a wheel-window and a crowd of fantastic carvings. Between the short irregular columns of the nave are stone benches; and the raised apsidal choir has stone stalls and a marble throne. The crypt, under the choir, has 28 slender columns, one square and several fluted. The Church of **S. Maria**, lower down the hill, is similar in design, but smaller. It has loftier columns, a beautiful wheel-window, 3 fine round-headed doorways with dog-tooth and zigzag ornament, and a huge stone pulpit.

15 m. from Toscanella is Corneto (Rte. 10, p. 73).

ROUTE 17.

VITERBO TO ROME BY CAPRANICA.

By rail. 55 m.

Miles.

Viterbo.

16. Capranica.

Ronciglione, 5 m.

55. Rome.

3 trains daily, in $2\frac{1}{2}$ - $4\frac{1}{2}$ hrs.

Viterbo Stat., ☆ (see Rte. 16). The line for Rome starts from the S. Stat., outside Porta S. Pietro. It runs under the slope of Mte. Cimino.

10 m. **Vetralla Stat.** The town (3000) lies on a hill $1\frac{1}{2}$ m. W. of Stat. Poor inn.

Vetralla is the nearest point for a visit to Bieda (5 m.) and Norchia ($5\frac{1}{2}$ m.); but the pooriness of accommodation here makes it easier to see these sites from Viterbo (p. 118).

16 m. **Capranica Stat.** Junction for Ronciglione.

The town (3000), ☆, lies 2 m. E. of Stat., 1300 ft. above the sea.

Capranica occupies the site of an Etruscan town, whose name is lost. It has some rather celebrated mineral waters—the Fonti Carbonari.

In the Church outside the gate are some interesting Gothic tombs; and inside the town is a fine Lombard portal, with sculptures, belonging to a church now destroyed.

$1\frac{1}{2}$ m. N.W. is the ***Lago di Vico**, in an extinct crater (p. 122).

EXCURSION A.—CAPRANICA TO SUTRI,
3 m. Post-carriage (see Index).

Sutri, ☆ (Latin, *Sutrium*), is very picturesquely situated on a small precipitous ridge of tufa. It occupies the site of an Etruscan city, which at an early date became subject to Rome,

and consequently opposed to other cities of its own race. In B.C. 388 it was captured by the Etruscans, but retaken the same day by the Romans under M. Furius Camillus: whence the phrase, *Ire Sutrium* (Plaut. *Cas.* iii. 1), meaning "to be prompt." It received a Roman colony under Julius Cæsar. It claims to be the birthplace of Pontius Pilate; and to have been the residence of Charlemagne (799), when his paladin, Orlando, hid a Sutrian maiden in a cave S. of the town.

In the Middle Ages it remained a place of some importance. It was given to the Holy See by the Lombard king, Luitprand (about 735). In a Synod held here in 1046, the rival popes, Gregory VI. and Silvester III., were deposed for simony. An inscription over the Porta Romana, ascribing the foundation of the town to the Pelasgi, is a mere guess.

There are fine remains of the ancient walls, built of squared blocks of stone, measuring about 4 ft. \times 2, and laid in "headers and stretchers." Two gates in the S. wall are ancient, and one in the N. wall, called Porta Furia in honour of Furius Camillus, is partly ancient, though the upper portion, with a slightly pointed arch, is probably more recent.

We leave the town by the Porta Romana, at the S.E. end. In the glen is an Etruscan tomb made into a very early Church.

A little further is the ***Amphitheatre**, hewn out of the rock. Nibby assigns it to the age of Augustus; but Dennis and others regard it as Etruscan, the Romans having adopted from the Etruscans the use of gladiatorial sports.

Beyond the amphitheatre are numerous Etruscan tombs, some of them having architectural fronts, but all ruined.

EXCURSION B.—CAPRANICA TO RONCIGLIONE. 5 m. by rail.

4 trains daily, in 20 m.

A short rly. runs from Capranica to Ronciglione.

Ronciglione, ✱ (4800), is most romantically situated on a precipice overhanging the picturesque ravine, which contains many Etruscan tombs. Its ruined Gothic castle forms a landmark.

Ronciglione lies on the road from Siena to Rome (Rte. 18). It is 3 m. from Sutri (see above), and 1 hr. from the Castle of Caprarola (p. 122).

Beyond Capranica the rly. reaches 28 m. **Bracciano** (3050), ✱. The town (960 ft.), finely situated above the Lake of the same name, is a place of some industry, with ironworks and factories using the abundant water-power. It has a noble *palace of the Odescalchi family, perhaps the best, though not the most ancient, specimen of the feudal castles of Italy. There is a splendid *view from the tower.

From this point see fuller descriptions in the Handbook for Rome.

The **Lake of Bracciano**, 540 ft. above the sea, and 20 m. in circumference, occupies an extinct crater. Its ancient name is Lacus Sabatinus, from the Etruscan town, Sabate, submerged in it. It is famous for eels.

36 m. **Anguillara Stat.**, with a noble castle of the Orsini.

Its name is probably a corruption of Angularia, from the promontory on which it stands; but, in reference to a more popular derivation, it gives the bearings of 2 eels, crossed, to a branch of the Orsini family.

3 m. S. of the Stat. is the very picturesque ruined village of Galera (Latin, *Carciæ*), with a fine castle of the Orsini.

45 m. **La Storta Stat.** Here the rly. touches the road from Siena to Rome (Rte. 18).

Hence a road leads in 2 m. to Isola Farnese, for the Etruscan city of Veii. (See *Handbook for Rome*.)

56 m. **ROME**. Trastevere Stat., on the rt. bank of the Tiber.

ROUTE 18.

FLORENCE TO ROME BY SIENA AND
VITERBO. Road. 179 m.

Miles.

- Florence.
 26 Poggibonsi Stat.
 43 Siena Stat.
 65 Torrenieri Stat.
 85 La Porta (Radicofani).
 102 Acquapendente.
 132 Viterbo Stat.
 142 Lago di Vico.
 Caprarola, $1\frac{1}{2}$ m.
 179 Rome.

Before the construction of the rly. this road was much frequented. There are still some persons who employ it; and an increasing number of bicyclists use it—at least in part. It is to be hoped that the increase of traffic will restore the inns to greater efficiency, for they are few, and mostly bad.

At some points the road touches or approaches the rly., and in these cases the towns are described in the rly. route, which most travellers follow.

Florence.

An excellent and level road leaves Florence by the Porta Romana, and joins the steam-tramway at Le Due Strade (see Excursions from Florence, p. 289).

5 m. **Tavarnuzze.** The road begins to ascend, rising 800 ft. in 6 m.

11 m. **S. Casciano in Val di Pesa**, ☆, a picturesque little town (1042 ft.), which suffered much from the earthquake in 1895.

Hence the road descends steeply—500 ft. in 1 m.—and is dangerous for bicyclists. It ascends again to

21 m. **Barberino** (1220 ft.).

26 m. **Poggibonsi** (330 ft.). Here the road touches the rly. from Florence to Siena (Rte. 13).

The road then runs level for 8 m., then ascends to 1220 ft.

43 m. **Siena**, ☆ (see p. 90).

The road leaves Siena by the Porta Romana.

47 m. **Malamerenda**, where 18 members of the Tolomei family, of Siena, were treacherously slain at luncheon (*merenda*) by their rivals, the Salimbeni, in 1331.

The road now traverses a bleak and dismal country.

57½ m. **Ponte d' Arbia**, where the river Arbia is crossed (490 ft.).

60 m. **Buonconvento** (4000), surrounded by medieval walls, and containing some good early Siennese pictures.

In 1313 the great Emperor, Henry VII., halted here on his way to attack Robert, King of Naples, who was supported by Pope Clement V. On S. Bartholomew's Day (Aug. 24) he died suddenly. Franciscan and German writers commonly ascribed his death to poison, administered in the Eucharistic Cup by his Dominican chaplain, Bernard; and some add that he would not save his life at the cost of irreverence by taking an emetic. But the real cause of death was probably a fever, taken at the siege of Brescia.

From Buonconvento a poor road leads W. to (7 m.) **Monte Oliveto Maggiore** (p. 107). It may be convenient to visit Buonconvento during a visit to Mte. Oliveto.

65 m. **Torrenieri Stat.**, on the Siena-Grosseto line (Rte. 15, p. 110).

70 m. **S. Quirico d' Orcia** (see p. 111). There is an ascent of 1000 ft. in 10 m. between Buonconvento and S. Quirico, which lies 1390 ft. above the sea.

80 m. **Riccorsi**. 1 m. W. are the **Bagni di S. Filippo**. The water here forms a calcareous deposit, which is used for producing casts of medals, etc.

From this point a very steep ascent

begins—1200 ft. in 6 m.: impossible for bicycles. The scenery is most desolate; huge blocks of stone cover the barren mountain.

85 m. **La Porta**. $\frac{1}{2}$ m. E. is **Radicofani** (2938 ft.). The town, with a strong wall, commands a very distant view. The hill is volcanic. On the summit is the ruined Castle, in which (in Boccaccio's tale) the robber-knight, Ghino di Tacco, imprisoned the Abbot of Cluny.

Hence the road descends as steeply as it ascended.

100 m. **Ponte Gregoriano** (810 ft.), where the road crosses the R. Paglia, often a dangerous torrent. Hence the road ascends, through oaks and vineyards, to

102 m. **Acquapendente**, ☆ (1246 ft.). Pretty cascades, falling over the precipices, give the town its name.

Here was born, in 1537, Fabricius, the discoverer of the valves of the veins, and the teacher of Harvey. He died in 1619, the year when Harvey published his discovery of the circulation of the blood.

In 1647 Innocent X. punished Castro (8 m. S.) for the murder of its bishop (at the instigation of the Farnese family), by removing the see to Acquapendente.

104 m. **S. Lorenzo Nuovo**, built by Pius VI., as a refuge for the people of S. Lorenzo, which was desolated by malaria. **S. Lorenzo Vecchio**, with a picturesque old tower, occupies an Etruscan site; and some tombs, rich in jewellery, bronzes, and inscriptions, have been discovered about 4 m. S.

The road runs through beautiful scenery to

113 m. **Bolsena**, ☆ (1142 ft.). (See p. 64.)

122 m. **Montefiascone**, ☆ (1870 ft.). (See p. 113.)

132 m. **Viterbo**, ☆ (1072 ft.). (See p. 113.)

The road on leaving Viterbo begins to ascend the volcanic range of Mte.

Cimino (Mons Ciminus), the forests on which were a barrier between Etruria and Rome until they were traversed by Q. Fabius Maximus (B.C. 311). There still remains a considerable forest of oaks and chestnuts, with a few stone-pines, and an undergrowth of broom. The road is dusty, and the ascents are toilsome.

138 m. **L'Imposta**, a solitary post-station, beyond which (2836 ft.) suddenly opens a magnificent panorama, embracing the whole range of the Apennines from Assisi to Palestrina, with the Alban Hills, the Campagna, and the Mediterranean.

142 m. **Lago di Vico** (p. 119).

The Lake occupies a volcanic crater, 7 m. in circumference, the sides of which are covered with rich foliage. On the N. side rises the beautiful tree-grown hill of Mte. Venere. Virgil (*Aen.* vii. 697) mentions, "Cimini cum monte lacum." Here Q. Fabius defeated the Etruscans. The lake is said to have swallowed up the city of Succineum, whose ruins may sometimes be seen under the water. A popular legend asserts that Hercules drove an iron rod into the earth, and that, on its withdrawal, a rush of water followed, which created the lake.

Here a road diverges l., which leads through forest to ($1\frac{1}{2}$ m.) the **Castle of Caprarola**.

Caprarola was built about 1548 by *Vignola* for Cardinal Alessandro Farnese, nephew of Pope Paul III. It is a palace, but is built like a fortress, with a central rotunda surrounded by 5 equal wings, and defended by bastions and a fosse. The rooms are decorated with frescoes and arabesques by *Taddeo Zuccaro*, *Tempesta*, *Vignola*, and others. In the garden is a graceful *Palazzuola*, by *Vignola*, with a glorious view; but it is not usually accessible.

145 m. **Ronciiglione** Stat. (1446 ft.). (See p. 120.) From this point the road (which is the old *Via Cassia*) is bad, frequently paved with slabs, and (except at Storta) quite destitute of inns.

161 m. **Baccano** (741 ft.) lies in a crater 10 m. in circumference. In the middle of the crater is a mephitic pool. Beyond the ridge on the W. are 2 small lakes, Lago di Martignano (Lacus Alsietinus) and Lago di Stracciacapra. Traces of an ancient *emissarium* for draining the lake of Baccano are to be seen near the post-house; and in the upper part of the hill are pits (*pozzi*), probably for ventilating this underground channel.

Baccano represents the old *statio ad Baccanas*, on the Via Cassia; and this again is supposed to derive its name from a Temple of Bacchus, the ruins of which are to be seen on Mte. Razzano to the N.E.

Soon after leaving Baccano the road rises over the S. lip of the crater, and discovers a splendid view. Towards the S.W. the sea is bounded by the plain of Latium. Rome is almost hidden, but the vast dome of S. Peter's appears over the cypress-clad hill of Mte. Mario. Further E. are the Alban Hills, with Mte. Cavo above them; beyond these, the Volscian Mountains. N. of these are the Sabine Mountains and the valley of the Tiber.

168 m. **Casale del Fosso**, in a ravine of the Cremera, where, in B.C. 477, 300 of the Fabii were slain by the people of Veii.

169 m. A path diverges l. of **Isola Farnese** and the ruins of **Veii**. (See *Handbook for Rome*.)

169½ m. **La Storta**, ☆, so called because the road makes a bend. Beyond this point Rome comes more fully into view.

177 m. The road crosses the Tiber by the **Ponte Molle**.

This bridge, the ancient Pons Milvius, was originally built by M. Aemilius Scaurus (B.C. 109). It was the scene of the final rout of Maxentius by Constantine, Oct. 27, 312.

179 m. **ROME**, which the road enters by the Porta del Popolo.

ROUTE 19.

CIVITA CASTELLANA (CITY) TO ROME
BY RIGNANO. By road, 31 m.

Miles.

Civita Castellana.

Falleri, 3½ m.

Nepi, 8 m.

9 Rignano,
Soraete, 4 hrs.

31 Rome.

The route passes through an attractive and interesting country. The road is fairly level, but beyond Rignano it is in many places paved with slabs of stone, and is in bad condition. It is not recommended to bicyclists.

Civita Castellana Stat. is on the Florence-Arezzo-Rome rly. (Rte. 8). Express trains do not stop. The Stat. is in the miserable hamlet of Borghetto, which has the ruins of a Castle destroyed by the French in 1798. (*For carriage to the town, see Index.*)

The road ascends amid interesting volcanic formations, crosses a ravine by a magnificent bridge (1712), and enters

CIVITA CASTELLANA (4466), ☆, 475 ft. The town lies on a plateau of red tufa, and is environed by deep ravines, except in the S. Through these ravines run the streams Rio Maggiore and Treja, which unite below the town, and fall into the Tiber. These picturesque gorges are attractive to the artist and the geologist.

The **Cathedral** is a pointed Gothic building. On the façade is a ruined mosaic, with the names of the *Cosimati*, and the date 1210. The columns of the doorway are covered with mosaic, and rest on Lombard lions. The interior, which contains some interesting tombs, has been modernized.

There are ancient columns in the crypt.

The **Citadel**, used as a prison, occupies an isthmus by which the town is connected with the higher ground; it was begun by Alexander VI., from the designs of *Sangallo*, in 1500, and completed by Julius II. and Leo. X.

There is little doubt that Civita Castellana occupies the site of Fallerii, a city which is said to have been built by Greeks under Halesus, son of Agamemnon, but which soon became Etruscan. In the year B.C. 393 it was besieged by the Romans under Camillus. The schoolmaster, who had under his care the sons of all the chief citizens, treacherously delivered them to the enemy: but the generous Camillus refused to profit by his treachery, stripped him and bound his hands, and bade his pupils flog him back into the city. The Falerians, touched by the magnanimity of the general, surrendered their city to him (Livy, v. 27). They subsequently revolted against Rome, but were finally subdued B.C. 240. Probably at this time the inhabitants were removed to a new city, Falerium Novum, now Falleri (pro. Falleri).

The remains of the older of these Etruscan cities will be found in the deep ravines which surround the plateau on which Civita Castellana is built. Near the viaduct at the entrance of the town, forming an angle on the edge of the cliff, are some portions of the ancient wall, constructed of masses of stone 4 ft. long and 2 ft. deep, and in one part 18 courses high. The remains of 2 Etruscan temples have been discovered. At the N.W. angle of the town, near the convent of S. Agata, we meet with an Etruscan road bordered with sepulchral chambers, and still showing a watercourse cut in the tufa, and the mouths of several sewers. The road winds down into the valley, passing 2 ruined gateways of the Middle Ages, and commanding in the descent occasional glimpses of the Etruscan walls, placed upon the very brink of the cliff, and surmounted by less massive masonry of the Middle

Ages. Turning into the ravine watered by the Miccino torrent, we still trace along the brink of the cliff numerous fragments of the Etruscan walls, in many places serving as foundations for medieval or more modern ones. Crossing the stream and returning towards the town in the direction of the citadel, we notice numerous tombs hollowed in the rock, many of them being large conical pits 9 ft. deep, and bearing such a resemblance to corn-pits that many writers have described them as such. At the picturesque bridge over Rio Maggiore, called **Ponte Terrano**, the cliffs on all sides are perforated with tombs and sepulchral niches, most of which are supplied with *spiramina*, or trap-doors, by which they could be ventilated or entered after the ordinary entrance had been closed. One tomb bears on the outside the inscription "Tucthnu" in Etruscan letters, and the interior of another has an inscription in letters a foot in height. The Ponte Terrano itself is worthy of examination; the basement of the northern pier, to the height of 10 courses, is of Etruscan masonry; as is also the arch which rests upon this, and spans the ravine of the Rio Maggiore; above this arch is a second, of medieval architecture, which also spans the ravine, and carries the road; above this again is the modern aqueduct.

EXCURSION A.—CIVITA CASTELLANA TO RUINS OF FALERIUM NOVUM.

By carriage $3\frac{1}{2}$ m., on foot 3 m. The excursion will take 4 hrs. or more. Provisions should be taken.

The best road leaves Civita Castellana by the S.W. gate, turns to rt., and crosses the Rio Maggiore by the Ponte Terrano. It then runs parallel with the aqueduct, and crosses the Miccino torrent about 1 m. before Falleri. Just before coming in sight of the ruined city we pass, in a hollow on the rt., a very interesting tomb excavated in the rock, but with a

cornice of masonry—a style of building peculiar to this locality. There is no reason to doubt that the tomb is Etruscan, but it may have been tenanted and ornamented by the Romans. In a neighbouring tomb, of somewhat similar style, is a Latin inscription conveying to the family of Vecilius two niches (“beds”). In accordance with Etruscan custom, the occupants are described by the names of their mothers as well as their fathers.

The walls of Falleri are almost unbroken. They are built of red tufa. At intervals of about 100 ft. square towers project from it externally. There are 11 of these towers on the E. side, and 17 on the N. The wall on the S. side is much dilapidated, and the number of towers is uncertain. The whole circuit of the walls is about $1\frac{1}{2}$ m. We enter the enclosure by a round gateway at the N.E. angle. Proceeding to the W. we pass 3 gates, outside the second of which is a pyramidal Roman tomb, and reach, at the W. angle, the **Porta di Giove**—a fine gate, flanked by towers, with a head in bold relief in the keystone. Though this head is called Jupiter, it is beardless, and seems to represent Apollo, or perhaps Juno. From this gate a double line of ancient walls leads to the only building which still remains in the city—the ***Abbadia di S. Maria**, an interesting example of Lombard architecture of the 12th cent.; its nave and aisles are divided by columns taken from ancient edifices. But the most valuable part of it is a fine white marble portico by the *Cosimati*, the celebrated mosaic workers of the 13th cent. It is composed of 4 graceful Corinthian columns, 2 on each side, and a series of grouped arches. The roof of this Church fell in 1829, and it is now in ruins.

From the Porta di Giove the wall runs to the S.W., skirting the ravine of the Miccino. After a little more than $\frac{1}{4}$ m. we pass on l. the remains of a **Roman Theatre**, probably of the time of Augustus. Nothing but the curve of the seats, encircled by a high

bank, is visible. A short distance further, a large tower on the wall seems to have been built on a more ancient tomb. Near the S.E. angle of the town is the **Porta del Bove**, perhaps so called from a sculpture, now unintelligible, on the keystone. At this point the walls rise to a height of 54 ft.

The ravine of the Miccino is full of tombs cut in the rock: some Etruscan, some Roman, and one at least bearing a Christian inscription.

EXCURSION B.—CIVITA CASTELLANA TO CORCHIANO.

9 m., the latter part of the way by a very poor road. From Gallese (Rte. 8) it is but 3 m. to Corchiano, but there is no proper road.

Corchiano is a wretched village, ruined by the French under Napoleon. Its ancient name is unknown.

It abounds in Etruscan tombs, roads, etc. $\frac{1}{2}$ m. from it, on the road to Civita Castellana, is the Etruscan inscription “Larth Vel Arnies,” in letters 15 inches in length, cut in the tufa rock through which the ancient Via Amerina was carried. 2 m. from Corchiano, on the road to Bassanello, is a curious Etruscan tomb, called **Puntone del Ponte**, with a portico and an *atrio* sunk in the rock (Dennis, i. 118).

SUB-ROUTE.—CIVITA CASTELLANA TO ROME BY NEPI. 42 m.

From Civita Castellana we descend into the plain formerly celebrated for the ancient Ciminian forest, beyond which the earliest Romans dared not penetrate, and proceed through woods of oak, passing a fine aqueduct on 2 tiers of arches built by Paul III.

(A pleasanter road to Nepi, for pedestrians, passes the ravine of Le Masse. In about 4 m. it reaches the very ancient Benedictine Church of **S. Elia**, with interesting pictures of the 9th or 10th cent. (Key to be obtained of the sindaco: fee.) The best

preserved are in the apse—the Saviour with SS. Peter, Paul, and Elias; the 4 rivers of Paradise flowing from the Throne of the Redeemer, and the Apostles represented as 12 sheep. Beneath the feet of the Saviour are the names of the painters, *John* and *Stephen*, of Rome, with their nephew *Nicolas*. They were probably mosaicists, and the pictures may be compared with contemporary mosaics, *e.g.* those in S. Prassede, Rome. Hence it is 3 m. to Nepi.)

8 m. NEPI, ✧.

Of the history of Nepi, the Etruscan Nepete, little is recorded. It was already subject to Rome (B.C. 385), when it sought aid against the independent Etruscans. It seems to have been closely allied to Sutrium. In the 8th cent. after Christ it appears as a duchy. In the 18th cent. it was destroyed by Frederick II. It was burnt by the French in 1799. Its bishopric is said to have been founded by S. Peter, and its first bishop, S. Romanus, was a martyr under Domitian.

Nepi is picturesquely placed on the edge of a deep ravine of tufa, and surrounded by fortifications of the Middle Ages, some of which rest on the ruins of the Etruscan walls. Of these walls a fine specimen in 19 courses and 36 ft. in height may be seen near the western gate. Another fragment of 10 courses is found within the inner gate; and on the very brink of the ravine which bounds the town on the S. is a fragment in perfect preservation, but only 4 courses high. The oldest fortifications bear the arms of Calixtus III., and the more recent were built by *Sangallo*, for Paul III., in the 16th cent. The **Cathedral** has a fine campanile. There is a stately **Palazzo Pubblico**, with an ancient fountain and several Roman statues. On the opposite side of the Piazza is a relief of a winged lion, much mutilated.

Nepi is 6 m. from Falleri, by a pathway which follows the line of the Via Amerina. A rough road to rt. leads to (7 m.) the villages of Stabbia and Calcata, on Etruscan sites, over-

hanging deep ravines of the Treja. Nepi is 9 m. by road, and 7 m. by path from Sutri (p. 119).

3 m. beyond Nepi the road falls into the road from Siena to Rome (Rte. 18). From this point it is a distance of 31 m. to Rome.

The road to Rignano diverges to l. from Civita Castellana. After 1 m. it crosses the Treja, and at 7 m. a road diverges to l. to S. Oreste (see below).

9 m. Rignano Flaminio (1000), ✧, 830 ft.

Rignano was probably an Etruscan site, but it is doubtful if any relics remain of earlier date than the Roman altars, *cippi*, etc., which are to be seen in the streets. It was (as its name indicates) a station on the Via Flaminia. While residing in the neighbouring Convent of S. Onofrio (about 1474), Card. Roderigo Borgia (afterwards Pope Alexander VI.) became enamoured of Vanozza dei Catanei, by whom he was the father of the notorious Giovanni, Cesare, and Lucrezia Borgia. The name of the village is derived from Arinianum (= Ara Jani).

A ruined castle of the Borgias is at the end of the village, and in the Piazza is a very ancient cannon, of 15-in. bore, formed of iron rods welded together, and bound with iron rings. It was probably left here by Charles VIII. of France (1494).

EXCURSION C.—RIGNANO TO SORACTE.

The excursion may be made in 4 hrs. If made from Civita Castellana it will take 7 hrs. Provisions should be taken. There is a good road for light carriages as far as S. Oreste: thence a mule-path to the summit.

The long, isolated ridge of Soracte is familiar to all visitors to Rome. It does not attain to a height of more than 2250 ft., and only in severe winters does snow lie on its summit. To this Horace alludes (*Od.* i. 9): "Vides ut alta stet nive candidum Soracte?" It is mostly composed of

grey limestone, full of fossils. On the W. side are volcanic tufas, to the height of 1160 ft. There are some caverns in the limestone rock; one near the Chapel of Sta. Romana, on the N.E. declivity, appears to be that alluded to by Pliny for its *voragines*, or fissures, from which gusts of cold air mixed with noxious gases issued.

In ancient times a Temple of Apollo stood on the mountain. Virgil (*Aen.* xi. 785) makes the Etruscan Aruns invoke "Summe deum, sancti custos Soractis, Apollo." His worship may have been connected, as at Delphi, with the mephitic vapours mentioned above. An unhistorical legend relates that S. Silvester, Bishop of Rome, took refuge here from Constantine, then a pagan. Constantine, being a leper, was ordered by his physicians a bath of children's blood; but he refused the cruel remedy, and was rewarded by a vision of two old men, who bade him send for Silvester, who should show him a pool in which he might wash and be clean. He sent for Silvester, who brought two pictures, by which Constantine learned that the men who had appeared to him were SS. Peter and Paul. He was then baptized, and his leprosy was cured.

In 747 Carloman, son of Charles Martel and uncle of Charlemagne, resigned his mayoralty in Austrasia to become a monk on Soracte. He is named as the founder of the monastery.

The road returns from Rignano towards Civita Castellana for about 2 m., and then diverges to the rt. to (2 m. further) S. Oreste, at the S. end of the ridge. Thence a mule-path leads along the E. side of the mountain to ($\frac{1}{2}$ hr.) the Chapel of S. Lucia, and ($\frac{3}{4}$ hr. further) the Convent of S. Silvestro, with the ruined Chapel of S. Antonio. Nothing of the ancient convent remains but 3 short columns of red granite in the crypt, and the garden in which the seeds sown by the saint came up and ripened in a night.

Here we obtain the key of the Chapel of S. Silvestro, and climb for $\frac{1}{4}$ hr. further to the Chapel, which crosses the highest point of the mountain. It consists of a Church with nave and aisles, and a medieval crypt.

The **view to the E. embraces the ancient Sabine territory, covered with the picturesquely perched villages of Magliano, Farfa, Poggio Mirteto, Palombara, Montecelli, and backed by the Apennines, with the generally snow-capped peaks of Leonessa, Civita Ducale, the Velino, Gran Sasso d'Italia and the high range that encloses the basin of the Lake of Fucino. In a S. direction the Alban Hills and the Volscian Mountains behind are clearly seen, and the windings of the Tiber towards Rome; Rome itself, with Ostia and Fiumicino, and the coastline of the Mediterranean. To the W. Bracciano and a portion of its lake, over which rises the pointed peak of Rocca Romana, the whole mass of the Ciminian group, with the cliffs and castle of Soriano as one of its eastern outliers, and the huge palace of Caprarola on its northern declivity. N.W. the peaks of Montamiata and Cetona, in Tuscany, are plainly seen; and still further on the rt. the Apennines of Umbria, behind Assisi, the ridge of the Somma closing in the vale of the Clitumnus, and the mountains of Terni and Narni.

Beyond Rignano the road follows the Via Flaminia, running between ruined tombs, and presenting glorious views.

15 m. Post-house, ✕ (925 ft.), where Castelnuovo di Porto, with a 13th-cent. *campanile*, rises on l. Hence the road descends through a wooded valley to the plain of the Tiber.

21½ m. Malborghetto, with a large Roman tomb in the *opus reticulatum*, and, rt., a square medieval tower of white and black banded masonry.

25 m. Bridge of Prima Porta, called by the Romans Saxa Rubra, from the cliffs of red tufa: the 1st Stat. from Rome on the Via Flaminia. Here has been discovered a *Villa of Livia, wife of Augustus. (See *Handbook for Rome*.)

31 m. ROME (Porta del Popolo).

ROUTE 20.

AREZZO TO FOSSATO, BY BORGO S. SEPOLCRO, CITTÀ DI CASTELLO, AND GUBBIO. 85 m. by rail.

Miles.

	Arezzo.	
24	Anghiari.	
29	Borgo S. Sepolcro.	
	Caprese, 16 m.,	} by road.
	Source of Tiber, 15 m.,	
31	S. Giustino.	
38	Città di Castello.	
53	Umbertide.	
70	Gubbio.	
85	Fossato.	

2 trains daily, in 6-8 hrs.

The line runs to N.E., rising rapidly, through a richly cultivated district, purple in spring with iris (grown for sale as orris-root), and yellow with broom. Higher up the country is stony and bare.

13 m. **Ville Monterchi Stat.** The walled town of Monterchi (Mons Herculis) rises 2 m. E.

21 m. **Citerna Stat.** The town lies 2 m. E. In the Church are pictures by *Raffaelle dal Colle* and other pupils of Raphael.

24 m. **Anghiari Stat.** (1600). The town (1400 ft.) lies close to the Stat. Its ancient name was *Castrum Angulare*. The Church of the Madonna del Fosso contains a Last Supper, by *Sogliani*.

Here the Florentines under Gian Paolo Orsini defeated Piccinino and the Milanese, June 29, 1440.

29 m. **Borgo S. Sepolcro Stat.**, ☆.

The town is said to have been founded by 2 pilgrims from the Holy Land, who were bidden to build here

a Church to contain their relics. It formerly belonged to the Holy See, but was given by Eugenius IV. to Florence in 1440. It is an episcopal see, in the province of Florence. It was greatly injured by an earthquake in 1789.

S. Sepolcro is the birthplace of the great painter Pietro di Benedetto dei Franceschi (called P. della Francesca), the master of Luca Signorelli (1415-1492); of Raffaelle dal Colle, the assistant of Raphael (1490-1540); and of Santi di Tito, a pupil of Bronzino (end of 16th cent.).

The principal sights are the Duomo, the Misericordia, S. Chiara, and the Pinacoteca; and these can be seen in 2 or 3 hrs. If we leave Arezzo in the forenoon, we can secure 6 hrs. in S. Sepolcro before proceeding to Città di Castello at night.

10 min. from the Stat. we reach the fine **Torre dell' Orologio**, close to which is the

Duomo, built in 1012, but modernized. The façade is striking, as are also the round columns which support the roof. The 3rd Chapel in the S. aisle has a picture of S. Thomas touching our Lord's side, by *Santi di Tito*—the saint quite a youth, with a beautiful face. Over it is a grand fresco of the Almighty, borne by angels, by *Raffaelle dal Colle*. The last Chapel in this aisle has the Assumption, with the Apostles, by *Palma Giovane* (1602). In the N. aisle are remnants of frescoes by *Gerino da Pistoia*, and a *Tabernacle by *Andrea della Robbia*. Here are also the wings and the predella of the Nativity, by *Pietro della Francesca*, now in the National Gallery. N. of the High Altar is S. Benedict, by *A. della Robbia*, and a *replica of *Perugino's* Ascension, now at Lyon.

In the cloister is the **Baptistery**, the oldest church in S. Sepolcro. It contains a small octagonal font.

Opposite the Duomo, in the Municipio, is the **Pinacoteca**. It contains a glorious *fresco of the Resurrection, by *Pietro della Francesca*. Our Lord steps with victorious solemnity from the tomb, bearing a red-cross banner. The soldiers are very natural. The landscape is of solemn cypresses in the grey morning light. The picture has

been copied by the Arundel Society. In the same room is a *Standard, painted on both sides, by *Luca Signorelli*. On one side is the Crucifixion, with the Virgin fainting at the foot of the Cross—a picture full of movement, yet of gravity. On the other side are SS. Antony Abbot, and Eligius. There is also a fine Annunciation, by *R. dal Colle*, much spoiled.

A short distance to rt., in a pleasant Piazza, is the Hospital of **S. Maria della Misericordia**. (Ring at door.) In the Chapel, erected in memory of the plague, 1348, is a noble picture of the Virgin extending her protecting robe over the sufferers, by *P. della Francesca*. She is surrounded by SS. Sebastian, John Baptist, Bernardine, and Antony. The predella represents the Agony, the Flagellation, the Women at the Tomb, the Apparition to S. Mary Magdalene, and the Disciples at the empty Tomb. A small Crucifixion, and other pictures belonging to the work, are hung around.

The **Church of the Servites** contains a Presentation of the B. Virgin, by *Giov. de' Vecchi*; and, in the Choir, an Assumption, much repainted, assigned to *P. della Francesca*.

The Church of **S. Chiara** has over the High Altar an Assumption, with SS. Jerome, Francis, Clare, and another, by *Pietro della Francesca*. The view is much impeded by the trumpery altar ornaments, which, however, the sacristan will remove. On the W. gallery are some old paintings on a gold ground; and in the sacristy is a triptych of similar style, and a terracotta Manger, by *And. della Robbia*.

The Church of **S. Agostino** has the Virgin subduing Satan, by *Gerino da Pistoia* (1502).

The town contains several fine palaces, and many ancient towers.

EXCURSION A.—FROM B. S. SEPOLCRO TO CAPRESE. 16 m., by a rough road. (For carriage, see Index.)

Miles.

	S. Sepolcro.
5	Anghiari.
16	Caprese.

The road returns along the line as far as Anghiari (see above), then turns rt. to

11 m. **Caprese**, a wretched village, on a hill of volcanic ashes.

In the ruined Castle is an inscription recording the birth there, in 1474, of Michelangelo, whose father was made that year Podestà of Chiusi, in the Casentino (see p. 43).

From Caprese a rough road leads in 5 m. to Pieve S. Stefano (see below).

EXCURSION B.—FROM B. S. SEPOLCRO TO PIEVE S. STEFANO AND THE SOURCE OF THE TIBER. 26 m. (see Index).

Miles.

	S. Sepolcro.
11	P. S. Stefano.
26	Source of Tiber.

The good road runs N., up the valley of the Tiber, to

11 m. **Pieve S. Stefano**, a pleasant little market-town, with interesting medieval buildings. In the Church of **S. Francesco** is a fine altar-piece of the Assumption, with SS. Francis, Antony the Abbot, and Antony of Padua, by *L. della Robbia*.

Hence the 2 small lakes, called the **Vene del Tevere**, may be reached on a donkey, to be obtained at Pieve, or on foot, in about 5 hrs. The Tiber rises near the hamlet of **Le Balze**, on the side of **Mte. Fumaiolo**, from the summit of which a grand panorama is to be seen, including the Adriatic, S. Marino (distant in a straight line 22 m.), and Rimini (30 m.).

Leaving Borgo S. Sepolcro, the rly. turns S. to

31 m. **S. Giustino Stat.**, \times . From

the tower of the Palazzo Buffalini there is a splendid view.

Hence a diligence runs daily to (41 m.) Urbino (p. 183). (See Index.)

38 m. **CITTÀ DI CASTELLO** Stat., ☆ (5800).

Città di Castello occupies the site of the Roman Tifernum, which appointed Pliny the Younger as its advocate while he was yet a lad (about A.D. 79). No relics of the Roman town, beyond a few sculptures, seem to remain. In 542 the town was destroyed by Totila, but rebuilt a few years later by the efforts of its bishop, S. Floridus.

In the strife of the Middle Ages it generally took the side of the Guefs. In 1440, with the consent of Eugenius IV., it put itself under the protection of Florence. About the same time the family of Vitelli assumed its lordship. In 1502 Vitellozzo Vitelli, invited to a conference at Senigallia by Cesare Borgia, was treacherously murdered. It remained under the authority of the Holy See till 1860, when it joined the kingdom of Italy.

It produced no person of importance but Francesco, a second-rate painter of the school of Raphael. But it gave employment to many foreign artists, especially Signorelli and Raphael. In 1500 Vitellozzo commissioned Raphael, then a lad of 17, to paint a Crucifixion, now the property of Lord Dudley. It is his first signed picture, and was painted at Perugia. In 1504, after the death of Vitellozzo, Raphael visited the city, and painted there the Spozalizio, now in the Brera at Milan. No authentic picture by Raphael now remains here.

The city can be visited in 3 hrs. There are no sights of much interest but the Duomo and the Galleria, to which all the best pictures from the Churches have been transferred. The gallery in the Palazzo Mancini is closed, and is said to have been sold. That in the Palazzo Buffalini is no longer accessible.

A sumptuous work, *L'Arte a Città di Castello*, with an atlas of engravings and autotypes, has been published by G. Magherini Graziani (Città di Castello, 1897, 400 l.).

On leaving the Stat. we cross the Piazza by the statue of Garibaldi,

and enter the city by Porta S. Egidio. Rt. is the **Palazzo Vitelli a S. Egidio**. (It can only be seen by permission, sought in writing, from the owner, the Donna Isabella Buoncompagni Ludovisi.) The ceilings are decorated with paintings by *Cristofano Gherardi* and others. Behind the palace is a fine garden, run to waste; and at the end of it the Palazzino, with a charming *loggia*, overlooking the walls of the city. The decorations, by *Gherardi* (flowers, fruit, birds, etc.), are very lovely.

The Via degli Albizzini leads us hence, past the desolate **Church of S. Francesco**, to the Piazza xx. Settembre, in which stands the noble grey **Torre del Vescovo**, decorated with shields, and with a ruined fresco by *Signorelli*, whose name is recorded on a memorial tablet. Almost opposite to it is the **Duomo**.

The Church is dedicated to S. Florido, the bishop under whom the city was rebuilt after 542. He died in 566. His Fest. is Nov. 13. The Church is said to occupy the site of a Temple of Felicitas, built by the younger Pliny. The original church has entirely disappeared. Of the second (11 cent.) nothing remains but the Campanile. The present building was consecrated in 1540.

The only part of the exterior which deserves notice is the * **N. door** (13th cent. or later). On the l. pilaster is a beautiful figure of Mercy, in relief, and on the rt. pilaster a similar figure of Justice. From these spring vines, with graceful tendrils, culacing groups which represent scenes from Scripture history, etc. Among the figures is that of S. Amantius (7th cent.), a local saint, famed for his works of healing. The serpent which is associated with him is curiously suggestive of *Æsculapius*.

On the S. side of the Church are the **Sacristies**, in one of which is a splendid * **silver altar frontal**, presented to the Church by Pope Celestine II. in 1143. It is probably the work of a Greek artist resident

in Italy. In the centre is our Lord enthroned, and round Him the Evangelists, scenes from Gospel history, and figures of S. Floridus and others. Some of the figures are grotesque, but in others there is a considerable sense of form. Traces of gilding remain. The silver plates are riveted to the foundation. It appears that the central portion has either been modified or belongs to a later date than the rest. The Sacristies contain also a Sienese Madonna and Child; a Madonna, by *Francesco da Castello*; another, by *Pinturicchio* (?); a fine enamelled Cross, and another with agate head; and some good Church lace.

Under the Cathedral is a vast **Crypt**, entered from the Piazza. It contains many altars, and the body of S. Floridus. Adjacent to the Cathedral is the Pal. Comunale, with a fine hall and staircase.

S.E. of the Cathedral stands a noble round **Campanile** (11th cent.).

Opposite the N. door of the Duomo the Via dei Cacciatori del Tevere leads in 3 min. to Borgo Inferiore, where, on the ground-floor of the Convent of S. Pietro, is the

Pinacoteca.

Room I. contains late pictures of no value.

Room II.: a collection of stuffed birds and beasts.

Room III.: some fine pictures. There is no catalogue, but Graziani's work (see above) lies on the table, and can be consulted.

1. Madonna and Child, by *Francesco da Castello*.

*3. Madonna and Child, Sienese, 14th cent.

4. Coronation of the Virgin: Umbrian; ugly faces, but a certain solemnity.

16, 17. A banner, with the Creation of Eve, and the Crucifixion, dreadfully spoilt by weather. This is locally ascribed to *Raphael*, but is said to be the work of his pupil, *Francesco Thifer* (see Kugler, 471).

*19. Martyrdom of S. Sebastian,

by *Luca Signorelli*. The saint hangs on a stake: beautifully drawn; a fine manly expression. The strenuous archers, and the surging crowd, are worthy of the master. In the background is a pagan city falling to ruin.

*22. Assumption of the B. Virgin, by *Andrea della Robbia*. The Madonna is surrounded by lovely cherubs, wonderfully varied. Beneath are the Apostles. There is a wreath of green leaves, with yellow fruits.

32. A small medallion of the Madonna and Child, good work of one of the later *Robbia*.

33. Adoration of the Shepherds, more pictorial in style, by one of the later *Robbia*.

34. Standard—the Baptism of our Lord, and S. John Baptist, by *Signorelli* (?).

*37. Madonna and Child, by *Signorelli*. At the side are 2 bishops with S. Francis and S. Antony of Padua; beneath, 2 saintly queens, Margaret of Scotland and Elizabeth of Portugal, whose crowns are cast to the ground. The Madonna scatters roses on them.

*35. Six beautiful figures of saints, by *Signorelli*, perhaps adjuncts to 37. S. Margaret (No. 2) and S. Bernardino (No. 5) are specially fine.

In the same Room are some fine white vestments, and a silver reliquary in the form of a Gothic building.

Some picturesque pieces of architecture are to be found in the town, especially the Palazzi of the Vitelli family in the Corso Cavour, E. of the Duomo.

There is a good mountain-road, suitable to bicyclists, from Città di Castello by (18 m.) Apécchio to (44 m.) Urbino (p. 183).

EXCURSION C.—CITTÀ DI CASTELLO TO MORRA. 13 m.

We leave the town by the Porta S. Florido, cross the Tiber, and follow

the rly. S. as far as (6½ m.) Trestina; then turn rt. to (13 m.) **Morra**.

In the Church of **S. Crescenziano** are 2 frescoes—a Flagellation and a Crucifixion, late works by *Luca Signorelli*, and others by his school.

The rly., after leaving Città di Castello, follows the valley of the Tiber to

50 m. **Montone** (442).

Montone is the birthplace of Braccio, called Fortebraccio, the condottiere (see Perugia, p. 138).

In the Church of **S. Francesco** is a fine banner by *Bonfigli* (1482). On one side is our Lord, with the Madonna protecting under her mantle SS. Biagio, John Baptist, Francis, and Sebastian. On the other side are SS. Gregory, Nicolas, Antony of Padua, and Bernardino.

53 m. **Umbertide** Stat. (3000), ☆.

Umbertide is said to occupy the site of a Roman town, Pitulum; not, however, the town mentioned by Pliny, which was further E. Its medieval name was Fratta, which was changed in 1868 to the present name, for the sake of distinction.

On the W. side of the line, in the Foro Annonario, is the Church of **S. Croce**, which contains an excellent *Deposition from the Cross, by *Luca Signorelli* (1516). Under the picture is a *predella* with the Discovery of the Cross; the healing of a sick man by the relic; and the entry of the Cross into Jerusalem.

SUB-ROUTE.—**UMBERTIDE TO PERUGIA**. By road, 21 m.

Diligence daily. Good road, but dusty; recommended to bicyclists.

The road from Umbertide runs S., under Monte Corona, on which is a suppressed Camaldolensian Convent, with a crypt of the 11th cent.

(At (12 m.) Le Pulci a poor road (impossible for bicyclists) diverges l. to (3½ m.) the **Abbazia di Montelabbate**, with an early 13th cent. Church, and an ancient cloister, a fine sculptured doorway, and wheel-window. The chancel was rebuilt in the 14th cent.)

Beyond Pulci the road follows for a time the course of the Tiber, then leaves it at (17 m.) Ponte Felcino, and reaches

21 m. **Perugia** (p. 137).

Beyond Umbertide the rly. follows the Tiber to

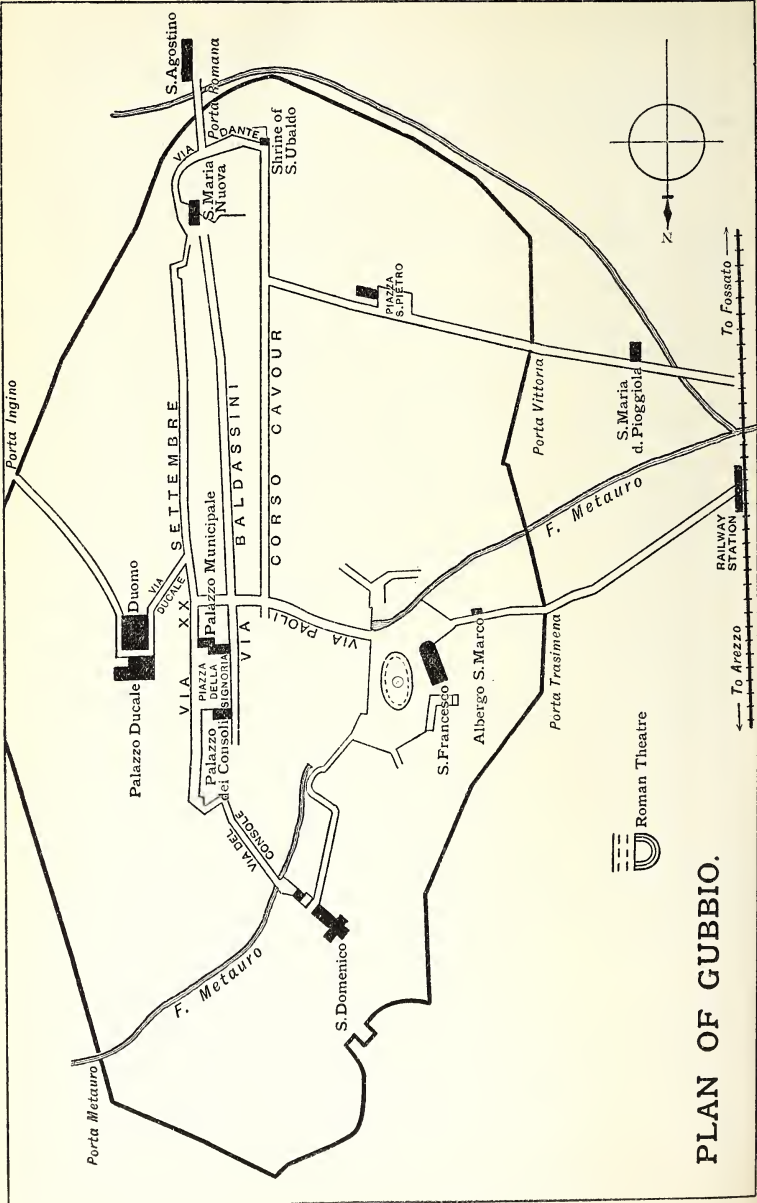
70 m. **GUBBIO** Stat., ☆ (5800).

The little city lies on the W. slope of Monte Calvo. It occupies the site of an Umbrian city, Iguvium or Eugubium; but the ancient city extended further into the plain, as is shown by the remains of a theatre, some distance S.E.; and the present town is entirely medieval. It was destroyed by Totila. In 1155 it was besieged by Frederick Barbarossa, after the sack of Spoleto: but it was saved by the intercession of its bishop, S. Ubaldo (d. 1160). Until 1384 Gubbio maintained its independence, but in that year it surrendered itself to the family of Montefeltro, of Urbino, to whom it belonged until Urbino was bequeathed to the Holy See (see **Urbino**, p. 184).

Gubbio has a not unimportant place in the history of art. Its earliest painter was Oderisio, a contemporary of Giotto, and a miniaturist, of whom Dante writes—

“O, dissi lui, non sei tu Oderisi
L'onor d'Agubbio, e l'onor di quell'arte
Che alluminare chiamata è in Parisi?
Frate, diss' egli, più ridon le carte
Che pennelleggia Franco Bolognese:
L'onor è tutto il suo, e mio in parte.”
Purg. xi. 79.

Franco was his pupil, and also Guido Palmerucci, by whom there is a fresco, much injured, in the upper Chapel of the Pal. Comunale, and a head of S. Antonio outside the Church of S. Maria dei Laici. More recent, and more important, painters of Gubbio were Ottaviano Nelli, who painted charming pictures, rather in the style of Fra Angelico, and died



PLAN OF GUBBIO.

Walker & Bontall sc.

in 1444; and Avanzino Nucci, (1552-1629), who, in a bad period, preserved a good deal of earlier simplicity.

Gubbio was famed for majolica, of which the great producer was Mastro Giorgio, the inventor of a peculiar ruby glaze.

Gubbio is famous for the celebrated *Eugubian Tables—7 tablets of bronze, varying in size between 26 in. × 15 in. and 14 in. × 11 in., which were found in 1444 among the ruins of a temple of Jupiter Apenninus at Scheggia, 8 m. E. of Gubbio, which is supposed to have been the religious centre of the Umbrians. The best works dealing with them are Michel Bréal, *Les Tables Eugubines* (Paris, 1875), and R. S. Conway, *Italic Dialects* (Cambridge, 1898). 5 of them are in Etruscan characters, 2 and a part of a third in Latin characters. The language of them all is Umbrian, closely allied to Latin. They are the rules of a college of priests, the *Frates Atredii*, and contain rites of worship, lustration of fields, and prescriptions of offerings; and may be compared with the hymns of the *Frates Arvales* found near Rome in 1868. They probably date between B.C. 200 and 50.

Gubbio is also celebrated for the picturesque Elevation and Procession of the *Ceri*, of which the best account is by H. M. Bower, *Elevation and Procession of the Ceri at Gubbio* (London, 1897). On the 15th of May large wooden pedestals, crowned with images of SS. Ubaldo, Antonio, and Giorgio, are carried, each by 40 men, at a great pace through the city, amidst general rejoicings. The name may merely record the use, in former days, of large tapers (*ceri*), or it may point to a survival of a festival of Ceres, or (as Bowen urges) it may be the ancient lustration prescribed in the Tables, where the name of a god *Cerfus* is mentioned.

The principal sights in Gubbio are the Churches of S. Maria Nuova and S. Agostino, and the Palazzo Municipale; and these may be visited in 3-4 hrs.

The road from the Station leads, in 6 min., to the Piazza Vittorio Emanuele, part of which is laid out as a pleasant garden. L. is the gothic Church of S. Francesco. In the S. aisle is a good copy of Daniele da Volterra's Deposi-

tion from the Cross, by *Ben. Nucci*. On the S. side of the Choir is a Crucifixion, by the same painter. The B. Virgin, S. John, and S. Francis stand beside the Cross, on which the Body of our Lord is almost invisible. It is a good work for the middle of the 16th cent. In the *Sacristy* there is, also by *Ben. Nucci*, an impressive picture of the B. Virgin trampling on the serpent, who is represented with a woman's face and hair.

Hence we cross the Piazza to the river Metauro, which the street skirts, walk a few yards up its rt. bank, and then turn l. by the Via dell' Annona, and, in 10 min., reach the Piazza Giordano Bruno, in which stands the Church of S. Domenico, otherwise called S. Martino. It has, l., a fairly good Madonna and Child, with angels by *Raffaellino dal Colle* (1564); and a curious statue of S. Antony, in glazed terra-cotta, by *Mastro Giorgio*, the famous worker in majolica. There is a fine lectern in the middle of the Choir.

Hence we may cross the Piazza Giordano Bruno, take the bridge across the Metauro, and ascend the steep hill by the Via del Console to the Piazza della Signoria. But an easier way to find, and pleasanter, though somewhat longer, is to return to the Piazza Vittorio Emanuele, passing the *loggia* built for the cloth fair, and turn l. up the steep Via Paoli. In about 5 min. the Corso Cavour turns rt. The next fairly broad street, which crosses the Via Paoli, is the Via Baldassini, which we may follow a few yards l. to see the great arches which support the Piazza della Signoria.

The Via Paoli ends in the Via xx. Settembre, in which, a few yards to l., is the Piazza della Signoria. It forms a broad terrace, with a magnificent view to W., finest in the evening.

On the rt. side of the Piazza is the grand *Palazzo del Comune, or Pal.

dei Consoli, built 1332-40. A fine staircase ascends to a noble vaulted hall on the 1st floor, in which is an inscription, recording the restoration of the theatre in the time of Augustus. The palace is now deserted, and falling to ruin.

On the opposite side of the Piazza, and formerly connected with the Pal. del Comune by an open *loggia*, is the **Palazzo Municipale**, which contains the municipal offices. (Admission on application to the porter: fee, 50 c.) On the 1st floor, in a strong safe, are the famous ***Eugubian Tables** (see above). In a large room at the top of the building are a number of pictures, among which may be mentioned the following:—

The Eternal Father, beneath whom are the Madonna and Child, and 9 Prophets bearing witness, by *Luca Signorelli*: hardly worthy of the master.

***Madonna and Child**, by *Fra Lippo Lippi*: an exquisite little picture.

Our Lord and S. Mary Magdalene, with SS. Francis and Catherine of Siena, by *Timoteo Vite*.

A banner with the Madonna and singing Angels; on the reverse, S. Ubaldo and 2 grave Angels, by *Sinibaldo Ibi* (1503).

An Umbrian triptych.

The room also contains some diplomas of Frederick Barbarossa and Frederick II., also of Otho IV. and Henry VI., with gold seals; and some fine carved wood from the Ducal Palace.

Leaving this Palace, we turn rt. in Via xx. Settembre, to a point where, a few yards beyond Via Paoli, the steep Via Ducale turns sharply l. At the end of this short street is the Via della Ripa, under the arches which support the Palazzo Ducale. Turning here rt. we reach at once the **Duomo**, dedicated to SS. Marianus and James. The 1st Chapel N. has a Madonna between SS. Ubaldo and Sebastian, a good work by *Sinibaldo Ibi*, with his signature. In the 3rd Chapel N. is S. Mary Magdalene, by

Timoteo della Vite, a rather pleasing picture. In the Choir is a ***bishop's throne**, carved by *Antonio Maffei* (1537). In a room opening out of the sacristy is a fine Flemish cope, given to the church by Marcello Cervini, who died as Pope Marcellus II. in 1555, after a reign of 3 weeks.

Opposite the Duomo is the deserted and ruined **Palazzo Ducale**, built by *Luciano Laurana*, the architect of the palace at Urbino. A fine *cortile* remains to show its former magnificence.

The road beyond the Duomo leads to the Convent of S. Ubaldo, where his relics are preserved.

From the Duomo we return to the Via xx. Settembre, and turn l. till we reach in 7 min. the Church of **S. Maria Nuova**. Over the 1st altar S. is the best picture in Gubbio, by *Ottaviano Nelli* (1403). The Madonna is receiving a crown from our Lord; around her are beautiful Angels with musical instruments. S. Antony Abbot presents the donor, one Pinoli, and S. Peter presents his wife. "It is a gay mixture of unsubstantial figures, with graceful heads, on a blue diapered ground, like a magnificent miniature" (Kugler). It has been copied, not very successfully, by the Arundel Society.

Turning l. from this Church, in the Via Dante, there is, over a fountain, a ruined fresco by *Martino Nelli*, father of Ottaviano.

Opposite this point is the Porta Romana, through which we pass, and immediately find, l., the Church of **S. Agostino**. The **Choir** is painted by *Ottaviano Nelli* with frescoes representing the life of S. Augustine of Hippo. In places the pictures are defaced; but enough remains to show their great interest. The series begins on the E. wall. S. Augustine goes to school; an angel comforts S. Monica as to her son's life; he lectures on rhetoric; he goes to Milan. On the

N. wall is the death of S. Monica; Augustine returns to Africa; on her deathbed Monica joins in angels' songs. On the W. wall he teaches, gives alms, and founds his community. On the S. wall he is in retreat with his friends; he is baptized; he is consecrated bishop; he sees a vision of the Crucifix; he dies; he miraculously delivers a prisoner.

Hence we return to the city, and turn l. At the junction of Via Dante and Corso Cavour is a shrine of S. Ubaldo. A short distance down the Corso a street diverges l., which brings us to the Church of S. Pietro, which contains a Visitation, much damaged, by *Giannicola Manni*. Just below this Church is the Porta Vittoria, through which we pass, and in 5 min. reach, l., the Church of **S. Maria della Piaggiola**, in which is a Madonna and Child, much ruined by restoration, by *Ottaviano Nelli*—probably one of his last works (1444). Hence we may return to the Station or the town in a few minutes.

A short distance outside the Porta Trasimeno, rt., are the fairly preserved ruins of a **Roman theatre**. The outer and inner walls of the auditorium may be traced, and the base of the stage. There are also remains of a Roman tomb, and other buildings.

2 m. outside the Porta Metauro is the **Bottaccione**, a huge dam of masonry built in the valley between Monte Calvo and Monte Ingino, to collect water, which is carried by an aqueduct into the city. It is doubtful whether this gigantic work dates from the 12th or the 14th cent.

Beyond Gubbio the rly. proceeds through a fertile country to

85 m. **Fossato Stat.** Junct. for the line from Ancona to Rome (Rte. 28).

ROUTE 21.

TERONTOLA TO PERUGIA. By rail; 27 m.

5 trains daily in $1\frac{1}{4}$ -2 hrs.

Terontola Stat. on Florence-Arezzo-Rome line (Rte. 8). Here the Perugia line turns E., skirting the Lago di Trasimeno.

8 m. **Passignano Stat.** The dirty little town stands on a promontory, and is crowned by an ancient castle. It contains a picture by *Dom. Ghirlandajo*.

14 m. **Magione Stat.** The town stands on a hill, 400 ft. above the lake. It has a large brick castle, and a tall medieval tower.

27 m. **PERUGIA Stat.**, ☆ (18,000).

An electric tramway connects the stat. with the town, which is 2 m. off, on a hill 1700 ft. above the sea.

The principal sights of Perugia are the Palazzo Pubblico (with Pinacoteca), the Sala del Cambio, the Oratory of S. Bernardino, and the Museo; and these might be visited in $1\frac{1}{2}$ day. But there are so many minor points of interest that a prolonged visit will be profitable. The air is fresh, and there is an excellent supply of water from Nocera.

Under the name of Perosche Perugia was a leading city of the Etruscans, to whom it owes its ancient walls, of which large fragments remain, and 5 of its ancient gates. It submitted to Rome under Fabius, B.C. 309, and was so far obedient as to supply the fleet of Scipio with timber, B.C. 206. It was taken by Augustus in his war with Antony, B.C. 40, and burned to the ground by the despair of a citizen, Caius Cestius. Augustus rebuilt it, and gave it the name of Augusta Perusia. After A.D. 251 it is sometimes called Colonia Vibia, after the Emperor Caius Vibius Trebonianus, who was born here.

Perugia is said to have been besieged by Totila in 549, and saved from destruction by the wisdom of the bishop, S. Ercolano. It became a Lombard duchy in 592. After the restoration of the Western Empire the history of Perugia is one of obscure and intricate wars with its neighbours, Assisi, Gubbio, Arezzo, Spoleto, etc. Its greatest triumph was over Siena at Torrita in 1358, when the chains which closed the gates of Siena were hung at the feet of the Perugian griffin outside the Palazzo Pubblico. It espoused, for the most part, the Guelf, or papal, cause, and Innocent III. accepted the title of Padrone of Perugia, and died there in 1216.

Internal struggles were added to foreign wars. The Perugians were divided into 3 factions; the nobles (mostly of Ghibelline politics) allied themselves with the *popolo minuto* (common folk), who were also nicknamed Beccherini (butchers), against the burghers, called Raspanti (scratchers); and under this influence the town rebelled against the Avignonese Popes. But it was brought back to obedience to Urban V. by the militant Cardinal Albornoz.

The first despot was one of the Raspanti, Biondo Michelotti (1393), who murdered two of the noble family of the Baglioni, became leader of the Florentine army after the death of Sir John Hawkwood, and entered into alliance with Gian Galeazzo Visconti, of Milan. He was, however, murdered by the Abbot Guidalotti of S. Pietro in 1398.

The next despot was one of the nobles. Braccio Fortebraccio was born at Montone, near Città di Castello, in 1368. He spent his youth in exile, and entered the Company of S. George under the ferocious Alberigo da Barbiano. He was made Governor of Bologna by Pope John XXIII., and attacked Perugia, who called in the aid of Carlo Malatesta, Lord of Rimini. Braccio won a complete victory at S. Egeideo in 1416, and was received as Lord of Perugia. In that position he won the regard of all classes. His designs for the conquest and union of all Italy were ended by a traitorous blow from one of the Raspanti at the siege of Aquila in 1424.

To him succeeded his associate, Niccolò Piccinino, son of a peasant or

a butcher (1440). He failed to maintain peace in the city, which was torn by strife between the families of Oddi and Baglioni. A visit from S. Bernardino of Siena, though it made a deep impression on the people, failed to create peace. The Baglioni prevailed; but strife broke out between the branches of the family, and, in 1500, Astorre Baglioni was murdered, with many of his kin, by his cousin Grifonetto. (The tragedy is well described by J. A. Symonds, *Sketches in Italy and Greece*, p. 75.) The city was ready to welcome a deliverer in Pope Paul III. in 1535; but it rebelled against his salt-tax 3 years later, and was laid under an interdict. The rebellion failed in 1540, and Paul built a fortress on the ruins of the palaces of the Baglioni. In 1549 Julius III. was hailed as a saviour for removing the salt-tax. From that time Perugia was ruled by a papal governor. In 1809 it was annexed to the French Empire, but after 1815 it was restored to the Pope. In 1859 the papal Swiss Guard occupied the city after an indiscriminate massacre; but in 1860 General Manfredo Fanti expelled the Swiss, and the city was united to the kingdom of Italy under Vittorio Emanuele.

In art Perugia was at first dependent on Florence and Siena. The first great Perugian painter was Benedetto Bonfigli (about 1425-1496). His follower was Fiorenzo di Lorenzo (1440-1522). But the greatest reputation is that of Pietro Vannucci, who was born at Città della Pieve (Rte. 8) in 1446, but spent the greater part of his life here, and was called Il Perugino. He was not only an excellent painter, but the master of the greatest painters of the next generation—Pinturicchio, Lo Spagna, and Raphael. But his very ability as a teacher, and also a want of sincerity in his art and character, sowed the seeds of an artistic corruption, which bore its fruit early in the 16th cent.

A.—THE CENTRE OF THE TOWN.

The Piazza Vittorio Emanuele stands on the top of a precipitous hill, and commands from its terrace a wide view to the S. It occupies the site of a fortress built by Pope

Paul III. (1544) "ad coercendam Perusinorum audaciam." The fortress was destroyed, as a symbol of the papal power, when Perugia joined the kingdom of Italy in 1860. The Piazza contains the modern Prefettura, the Hôtel Brufani, and other buildings.

Out of the Piazza the Corso Vanucci (named after Perugino) runs N. About 5 min. on l. is the **Collegio del Cambio** (19 C, 5), the hall and chapel belonging to the Bankers' Guild.

Open 9-12 and 2.30-5; Sundays, 9-12. Tickets must be obtained (50 c.) at the Farmacia Signorini, adjacent on l. The custode expects a small fee. A bright morning should be chosen for the visit.

The **Hall** is covered with *paintings by *Perugino*, together with *Fantasia da Perugia* and *Roberto da Montecarchi* (1459-1500). On the l. wall Perugino has painted female figures of the Cardinal Virtues, illustrated beneath by Greek and Roman heroes.

1. Prudence, with Fabius Maximus, whose caution saved Rome from the Carthaginians; Socrates; and Numa Pompilius, the Roman lawgiver.

2. Justice, with Furius Camillus, who submitted to voluntary exile; Pittacus, who resigned his lordship at Mytilene; and Trajan, the most just of emperors.

3. Fortitude, with Siciuius Dentatus, who slew a number of men despatched to murder him; Leonidas, the hero of Thermopylae; and Horatius Cocles, the defender of the bridge at Rome.

4. Temperance, with Publius Scipio, commemorated in Cicero's dialogue on *Friendship*; Pericles, the Athenian statesman; and Cincinnatus (depicted almost as a girl), called from the plough to be the saviour of Rome.

These pictures have all the grace and lovely colour of Perugino; but it is difficult to understand how these elegant figures, in affected languid attitudes, represent the heroes whose name they bear. It must be remem-

bered, however, that, at the time they were painted, it was fashionable to combine the ruffian and the exquisite, and men studied the union of violence and refinement.

On the wall opposite the entrance is a picture, by *Perugino*, of the Transfiguration, with a lovely head of S. John; but in dignity and awe the picture falls far short of that of Fra Angelico in S. Marco, Florence. It is supposed to represent Faith.

Adjoining this is one of *Perugino's* best works, the Nativity. This is said to mean Love.

On the rt. wall is a picture, by *Perugino*, of the Eternal Father with groups of Prophets and Sibyls, representing Hope.

On a column on the l. wall is a portrait, by *Perugino*, of himself.

The **ceiling** is covered with arabesques, by Perugino's assistants, with medallions of Apollo, the Sun-god, round whom are the planets, Jupiter, Saturn, Venus, the Moon, Mercury, and Mars.

A passage through the rt. wall leads to the **Chapel**. Here all the pictures are by *Giannicola Manni* (1529). The altar-piece is the Baptism of our Lord. On the rt. are the Birth and the Beheading of S. John Baptist; on the l., the Visitation (showing a Florentine influence), and Salome with the Baptist's head. On the vault (1519) are the Eternal Father, Evangelists, Apostles, and the 4 Latin Doctors. Over the door are the 3 Protectors of Perugia—SS. Laurence, Ercolano, and Costanzo.

Adjacent is the **Palazzo Pubblico**, or **Pal. Comunale** (21 C, 5). Over a beautiful door, with twisted and clustered columns, are the Three Protectors, beside whom project griffins holding a sheep and a calf. The pilasters rest on Guelfic lions.

On the front, to the N., is a magnificent flight of steps, leading to the great hall, and, over the door, a bronze Perugian griffin and Guelfic lion, which formerly held chains carried off in triumph from Siena and Assisi. Beyond the steps are 3 fine arches

with a bracket pulpit, which belonged to a Church of S. Salvatore, destroyed to make room for the palace. The northern part of the palace dates from 1281; the second section, as far as the tower, from 1333-39; and the last portion, adjoining the Cambio, from 1429-43. On the first floor is a noble series of Gothic windows.

The entrance which is used is in the Corso. The palace is used for municipal offices, etc. On the 1st floor is the splendid **Sala del Capitano**, or **dei Notari**, with a vaulted roof. Here is also the **Biblioteca**, containing more than 50,000 volumes, including many early editions. There is a MS. of Stephanus Byzantinus of the 5th cent., and an illuminated S. Augustine of the 13th.

On the same floor is the **Sala della Statistica**, with a beautiful *lunette of the Madonna and Child with Angels, by *Fiorenzo di Lorenzo* (1472).

This hall was formerly called the Sala del Malconsiglio, from the "ill-advised" consent of the Perugians to spare the lives of the English soldiers of Sir John Hawkwood, by whom they were afterwards defeated. These rooms will be shown by the custode for 50 c.

The **Pinacoteca Vannucci** (so named in honour of Perugino) is on the 3rd floor of the Palazzo.

It is open from Sept. to May, 9-3; from June to August, 10-4; on Festivals, 9-1. Tickets, 1 l., must be taken on the 1st floor rt. 1st and 3rd Sundays free.

The Gallery is arranged in a number of small rooms. In each of them there is a catalogue printed on a card. It contains little else than works of the school of Perugia. Though it abounds in works of Perugino, that master is not seen to so much advantage as in other galleries. The one painter who can be studied here better than anywhere else is Benedetto Bonfigli (about 1425-1496). He was, perhaps, the pupil of Boccatis, and shows the influence of Fra Angelico and Benozzo Gozzoli, and perhaps of Pietro della Francesca. He is a most attractive painter, uniting to a great tenderness and reverence a vigour which reminds

us of Fra Lippo Lippi. His angels are singularly fine, alike in expression and in grouping.

A large ante-room to the Gallery contains a number of pictures of little interest, and not catalogued.

A. Sala dei Cimelii: early pictures.

1. Meo da Siena.

B. Cappella del Bonfigli: frescoes by that painter (1454, etc.).

1. Consecration of S. Louis as Bishop of Toulouse.

2. He miraculously finds a merchant's bag of gold in the body of a fish.

3. Ruined.

*4. Death of S. Louis: a very fine picture; true and not exaggerated grief, beautiful drapery, and admirable perspective. The church is copied from the Duomo of Perugia.

5. S. Ercolano, during the siege by Totila, causes a fat ox to be thrown over the wall, to dispel the thought of famine. Interesting view of the towers of Perugia, and the Church of S. Ercolano. To the rt. the body of S. Ercolano, the early martyr, is discovered.

6. (Opposite.) The translation of S. Ercolano from the Porta Cornea to S. Pietro.

7. His second translation from S. Pietro to S. Lorenzo (much damaged).

In this room are several illuminated Service-books.

C. A gallery with worthless prints and drawings.

D. Sala degli Stacchi: early pictures of little interest.

E. Sala di Taddeo Bartoli:

10. Descent of Holy Spirit, by *Tad. Bartoli*.

22. Marriage of S. Catherine, Sienese.

F. Sala di Fra Angelico:

1. Madonna and Angels, by *Fra Angelico*.

*21. Madonna and Child, with SS. Antony of Padua, John Baptist, Francis, and Elizabeth of Hungary; above, the Annunciation: very noble picture. By *Pietro della Francesca*.

22. S. Francis receiving the *stigmata*: a very impressive picture, with little colour. By *P. della Francesca*.

G. Sala del Bonfigli :

*19. Madonna and Child, with 4 saints, and a chorus of beautiful Children. Our Lord seems to be trying to sing with them. A little dog licks His hand. All are under a *pergola*. SS. Dominic and Francis introduce their confraternities. *Giovanni Boccatis* (about 1450).

20. Predella to the last picture : 3 scenes of the Passion, with SS. Thomas Aquinas and Peter Martyr. *Boccatis*.

9. Adoration of the Magi : a gentle young Madonna, by *Bonfigli*.

7. Annunciation ; S. Luke with his ox writing almost between the Angel and the B. Virgin. The Madonna has a basket of silks for embroidery. *Bonfigli*.

H. Sala di Bernardino di Mariotto :

*6-9. Mourning Angels, by *Bonfigli*.

10. The Madonna blesses S. Bernardino ; beneath, a procession ; a banner, by *Bonfigli*.

14. The Annunciation, a banner, by *Bartolommeo Caporali* or *Niccolò da Foligno*.

Beyond this is a small room of drawings, not in the catalogue.

I. Sala di Fiorenzo di Lorenzo :

3. Adoration of Shepherds. *Fiorenzo*.

24. Coronation of the Virgin, damaged, by *Perugino*.

27. Madonna and Child with Angels and saints ; much damaged, and hardly characteristic, by *L. Signorelli*.

L. Gabinetto di Fiorenzo di Lorenzo.

2-9. Miracles of S. Bernardino, by *Fiorenzo* : well drawn, resembling illuminations.

- M. Sala del Perugino :

11. Baptism of our Lord, by *Perugino*.

14. A Female Martyr, by the same.

*20. SS. Mary and Joseph adore the Infant Jesus : fine airy spaces ; 2 angels fly, 2 shepherds kneel. By *Perugino*.

23. A Nun, by the same.

25. A painted background for a wooden crucifix, by *Perugino* (I. 24 is painted on the reverse).

O. Sala di Giannicola e di Berto :

14. S. John writes the Apocalypse, by *Berto di Giovanni*.

30. Our Lord with the B. Virgin,

S. John Baptist, and Angels : beneath, 14 saints. By *Giannicola Manni*.

32. Crucifixion. School of *Perugino*.

N. A side-room, 1. of O. Sala del Pinturicchio :

1. Three Dominican Nuns : a masterly use of black and white. School of *Perugino*.

6. Madonna of Consolation : rich in colour. By *Perugino*.

7. Madonna and Saints : sunny colour. By *Lo Spagna*.

*10. Madonna and Child, with SS. Augustine and Jerome ; above them, the Annunciation in two panels ; at top, the Resurrection ; below, S. Augustine and the Child pouring water into the sand, and S. Jerome in the desert : a fine grave picture. By *Pinturicchio*.

15. Madonna and Saints : quiet in colour. By *Perugino*.

23. Adoration of the Magi, by *Eusebio di San Giorgio*, or (?) *Raphael*.

P. Sala della Scuola del Perugino :

16. Madonna and Child, with 2 Saints, by *Eusebio di S. Giorgio* : well painted, but without originality.

30. Madonna and Child, with 4 Saints, by *Sinibaldo Ibi*.

Q. Sala di Domenico Alfani :

Art dying.

R. Gabinetto della Torri :

Art dead.

S. Sala di Orazio Alfani :

6. Presentation of our Lord in the Temple, by *Bern. Chimenti*.

In the Piazza beyond the Pal. Pubblico is a large ***Fountain**. The entire design is due to *Fra Bevigante*. It consists of three tiers. The lowest, by *Giovanni Pisano* and *Arnolfo di Cambio*, consists of a 12-sided marble basin, on the panels of which are scriptural scenes, fables, and symbolical figures. The second basin has also 24 sides, on which are statuettes by *Niccolò Pisano* and others. Above these is a basin of bronze, by *Maestro Rosso* (1277). The fountain seldom plays.

Behind the fountain is the unfinished wall of the **Cathedral** (1 C, 4). Enough remains of the casing in pink

marble to show what was purposed, and it can hardly be thought successful. It is too small and monotonous for so large a building. To the rt. of the door is a bracket pulpit of marble and mosaic, built for the use of S. Bernardino.

To enter the Cathedral we turn into the Piazza to the rt., where stands a bronze statue of **Pope Julius III.** (C. 4), by *Vincenzo Danti* (1555), erected by the people after the restitution to them, by that Pope, of certain privileges taken away by Paul III.

A broad flight of steps leads up to the principal door of the Cathedral, which is at the E. end, the altar being at the W. It is a poor building, dating chiefly from the middle of the 15th cent. It consists of a nave and aisles of equal height, divided by lofty octagonal columns, painted in imitation of impossible marbles.

The first Chapel l., enclosed by a fine iron screen, is the **Cappella del Santo Anello**. Seven silver lamps are always burning in it.

This Chapel contains the most precious relic of Perugia—the wedding-ring of the B. Virgin. It is formed of a sort of agate, which is said to change its colour according to the character of the spectator. It was sold by a merchant of Jerusalem to a certain Judith, Marchioness of Tuscany, and was “piously stolen” from Chiusi. It is kept in a reliquary (of which a model may be seen in the Museum, see below), under 15 locks, the keys of which are entrusted to as many persons of distinction in Church and city; and it is exhibited 5 times a year (Jan. 23, Feast of the Spozalizio; March 29, S. Joseph; 2nd Sunday in July; July 30; Aug. 2). This Chapel was the original place of Raphael's Spozalizio, now at Caen.

On a pillar of this Chapel is an ancient fresco, covered with glass, of S. Bernardino. In the l. aisle are a picture by *Manni* (?), and a relief of the Eternal Father, with our Lord, the B. Virgin, and S. John the Evangelist, by *Ducci* (1473).

In the l. transept are an archaic Virgin and Child, by *Meo* of Siena, and a red marble tomb containing the remains of 3 Popes—Innocent III., Urban IV., and Martin IV.

On each side of the **Choir** are *ambones* with figures of S. Lorenzo and S. Costanzo, by *Giovanni Pisano*. They originally belonged to the tomb of Martin IV., which was destroyed in a popular insurrection. The *stalls of tarsia work are by *Giuliano da Maiano* and *Dom. Tasso* (1491).

The rt. transept is screened off to make a winter Choir. The altar-piece is a noble work by *Luca Signorelli*—the *Madonna and Child, with SS. John Baptist, Onofrio, Laurence, and Ercolano (1484). This is probably the finest picture in Perugia. The tarsia stalls in this Chapel, representing various sorts of trees, are worthy of notice. Out of the rt. aisle opens the **Baptistery**, in which a poor font stands in a recess richly ornamented with rather heavy arabesques in relief. On the 3rd column from the entrance is a fresco, under glass, of the Madonna delle Grazie, by *Manni*. The Chapel at the end of this aisle, opposite the Chapel of the Ring, is that of S. Bernardino, with a fine iron screen and good stalls. Close to it, and facing the High Altar, hangs high on the wall the *marble tomb of Bishop Baglioni, with reliefs of 1451.

In the **Sacristies** we find a fresco Virgin and Child, under glass, of the school of Perugino; SS. Peter and Paul, by *Manni*; and a fine cope.

In the **Cloister**, which we enter near the High Altar, are fragments of sculpture and inscriptions. In the small **Chapter-house** were elected 5 Popes, whose names are recorded at the entrance. The **Library**, in the N.W. corner of the Cloister, has a *MS. of part of S. Luke, in the *Itala* Version, of the 6th cent.; it is written in gold on purple vellum, and bound in silver.

Returning to the Piazza S. Lorenzo, and passing along the wall of the Cathedral, we find a number of high arches, partially bricked up, and used

as shops. These form part of a *loggia* built by Fortebraccio. A few yards further, in the Via delle Volte, are a number of high arches spanning the streets. Under these, and formerly in the open air, is the **Maestà delle Volte** (C. 4), a colossal fresco of the Madonna and Child, with angels. This is now enclosed in a Chapel, usually closed; the key can be obtained of the sacristan of the Duomo. Here, on the rt., is the Piazza degli Aratri, a short distance beyond which, in the Via del Verزارo on the rt., is the ancient and interesting Church of **S. Martino** (15 C, 4). On the entrance wall to l. is a fresco of Christ, in a *mandorla*, with 4 Angels, and St. Martin dividing his cloak with the beggar, in the style of *Perugino*; and over the High Altar a *fresco of the Virgin and Child, with S. John the Evangelist and S. Laurence, by *Manni*.

Returning hence by the Volte to the Piazza S. Lorenzo, and, along the wall of the Cathedral as far as the statue of Julius III. (see above), we turn rt. down the Via Bontempi. The turning l. (Via Raffaello) leads up hill to the secularized convent of **S. Severo** (14 D, 4), now a college. In a Chapel (apply to porter: small fee) is the *first fresco of *Raphael*. It was painted when he was still a lad of 17, in the school of *Perugino*; and, although it is an immature work, and has been terribly damaged by neglect and restoration, it has not a little promise of the painter's future greatness. The highest part represented the Eternal Father, of whom nothing but the hand remains: the Holy Spirit, as a Dove, hovers over the head of the Saviour. Angels at either side screen with their hands the awful glory. Beneath are Benedictine saints, 4 in white, the 2nd and 5th in red dalmatics: they are SS. Maur, Placidus, Benedict, Romualdo, Benedict Martyr, and John Martyr. Beneath them *Perugino* has painted in his dullest style SS. Scholastica, Jerome, John the Evangelist,

Gregory, Boniface, and Martha. Inscriptions beneath the picture give 1500 as the date of Raphael's portion, and 1521 as that of *Perugino's*.

Returning to the Via Bontempi, we pass under the Etruscan arch (much altered) of **Porta Sole**. Just below, the Via del Duca runs downhill rt. to (2 min.) the Church of **S. Simone del Carmine**, in which, over the High Altar, is a fine picture, hardly visible, by *Perugino*. Below this Church is the Porta del Carmine. Returning to the Via Bontempi (which here takes the name of Via Roscetti), and following it downhill, we reach in 2 min. on rt. the Servite Church of **S. Maria Nuova** (12 D, 4). Over the 2nd Altar rt. is a *Gonfalone by *Bonfigli*: the Saviour is darting arrows at the people of Perugia, whose towers form the background; Death is mowing them with a scythe; the B. Virgin, and SS. Paolino, Benedict, and Scholastica, intercede. The picture is archaic, but impressive. The 4th altar rt. has a good copy, by *Carratoli*, of a picture by *Perugino*, now in the National Gallery. The carved stalls (15th cent., but restored) are worthy of notice. In the Via Pinturicchio which runs l. below the Church, is a fine, but neglected, cloister. This street runs to the Arco di Agosto (see below).

Just below S. Maria Nuova is the **Porta Pesa**, so called from the weighing of produce as it is brought in from the country.

Retracing our steps to S. Maria Nuova, and turning l., we reach in 6 min. by a winding lane the **Piazza del Sopramuro** (20 C, 5), so called because it is built upon the ancient Etruscan walls, of which a glimpse can be obtained from an alley l. This Piazza is the market for vegetables. On the E. side is the Tribunale Civile, formerly the Palazzo del Capitano del Popolo, a fine gothic building of 1473. Above the round door are a statue of Justice, and the arms of the *Arte del Macello*—a griffin

holding a sheep and a calf. On the rt. is the **Ringhiera**, or balcony for proclamations. Adjacent is the Corte di Appello (1483), formerly the Collegio Pio, or University. The streets on the W. of the Piazza lead into the Corso Vannucci.

B.—THE DISTRICT N. OF THE TOWN.

Starting from the Statue of Pope Julius (see above), we pass round the back of the **Duomo**, and turn rt. down the steep Via Vecchia, which, in about 6 min., leads under the best preserved of the Etruscan Gates, the **Arco di Agosto** (18 C, 3). It is a single arch, built askew to the street, with a height of about 30 ft. Above the arch is an Ionic frieze, ornamented with alternate round shields and pilasters: above this is another arch, now filled up. The inscription, "AUGUSTA PERUSIA," commemorates, not the building of the arch, but the restoration of the city by Augustus after the fire (B.C. 40). Beneath the frieze the inscription, "COLONIA VIBIA," belongs to a date after A.D. 250. The upper part of the erection probably belongs to this date. On one of the huge buttresses a graceful *loggia* belongs to 1590. Traces of the Etruscan wall of the town may be seen in the neighbourhood.

Beyond the arch stands the fine Palazzo Gallenga, formerly Antinori.

Passing through the Piazza we take the 1st road l., Via Ariodanti Fabretti, which runs level to (8 m.) the **University** (24 B, 3).

The University was established in the Piazza del Sopromuro, and removed to the present building, formerly a monastery of Olivetan monks suppressed by Napoleon I. It is a private institution, not supported by Government. It has a high reputation, and numbers 350 students. Its chief interest is the Archæological Museum on the upper floor. Tickets, 1 l., must be taken l. of the entrance. It is open in winter 10-2, in summer 10-12 and 2-5, Sundays included; but the custode will open it at any reasonable hour on application. There is no printed catalogue.

On the staircase are a number of Greek, Latin, and Etruscan inscriptions, coffins, etc. A rich collection of similar objects is in the Gallery.

Room I. Small objects of little interest.

Room II. Small Etruscan objects, lamps, *unguentaria*, pots of bucchero, etc.

Room III. Etruscan ash-chests, many of them with fine reliefs from Greek myths; *cippus* with *pietra paragona* inset; tall *stele* with inscription. A number of terra-cotta chests with identical designs show that these were ready made for customers.

Room IV. A great bronze dish on stand; bronze *situlae*; a bronze *kottabos*; 2 bronze benches (one imperfect) measuring 28 in. × 17 in., and 22½ in. high.

Room V. Urns, black and red.

Room VI. The famous *tabulae Perusinae*, a slab of stone engraved on 2 sides with 46 lines of Etruscan inscription—legible, but not intelligible; a fine helmet; a case of beautiful gold ornaments. 8. A long female figure, 17 in. × 2; the lower part formed into a pedestal, like a Greek *Hermes*. The hands reach almost to the base. 13. Death grasps the wrist of a man whose face shows distress: both figures are *canopi*, i.e. hollow, to contain ashes. 14. A fine tomb of a man, garlanded, and a woman seated at a feast.

Room VII. Collection from Cyprus, given by General di Cesnola.

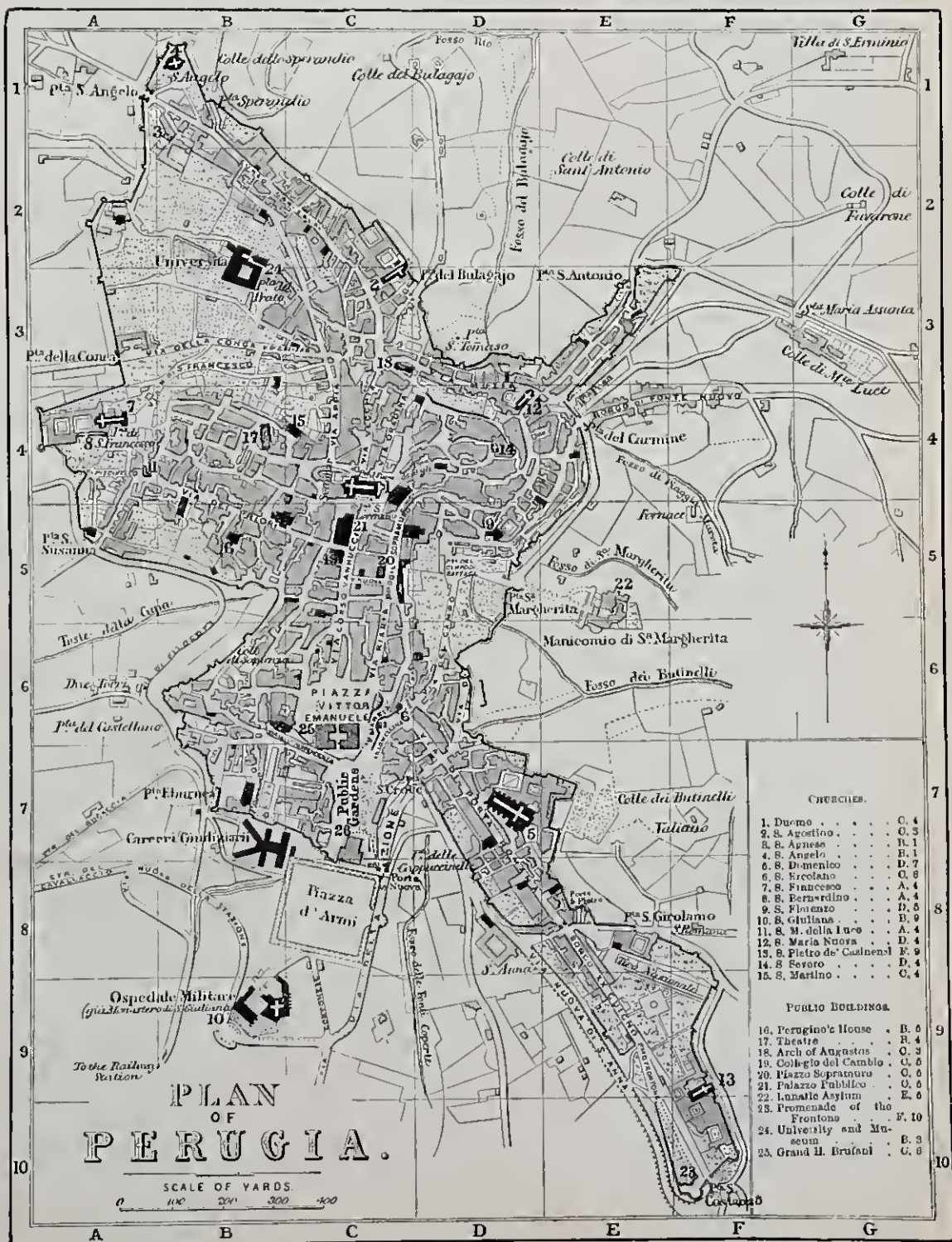
Room VIII. The Guardabassi Collection. A splendid mirror, bearing on the back Bacchus on a panther, in high relief. A lampstand borne by a woman, who rests on a base formed by 3 legs. Fine jewels of gold, precious stones, and glass. A terra-cotta hanging lamp with 12 nozzles.

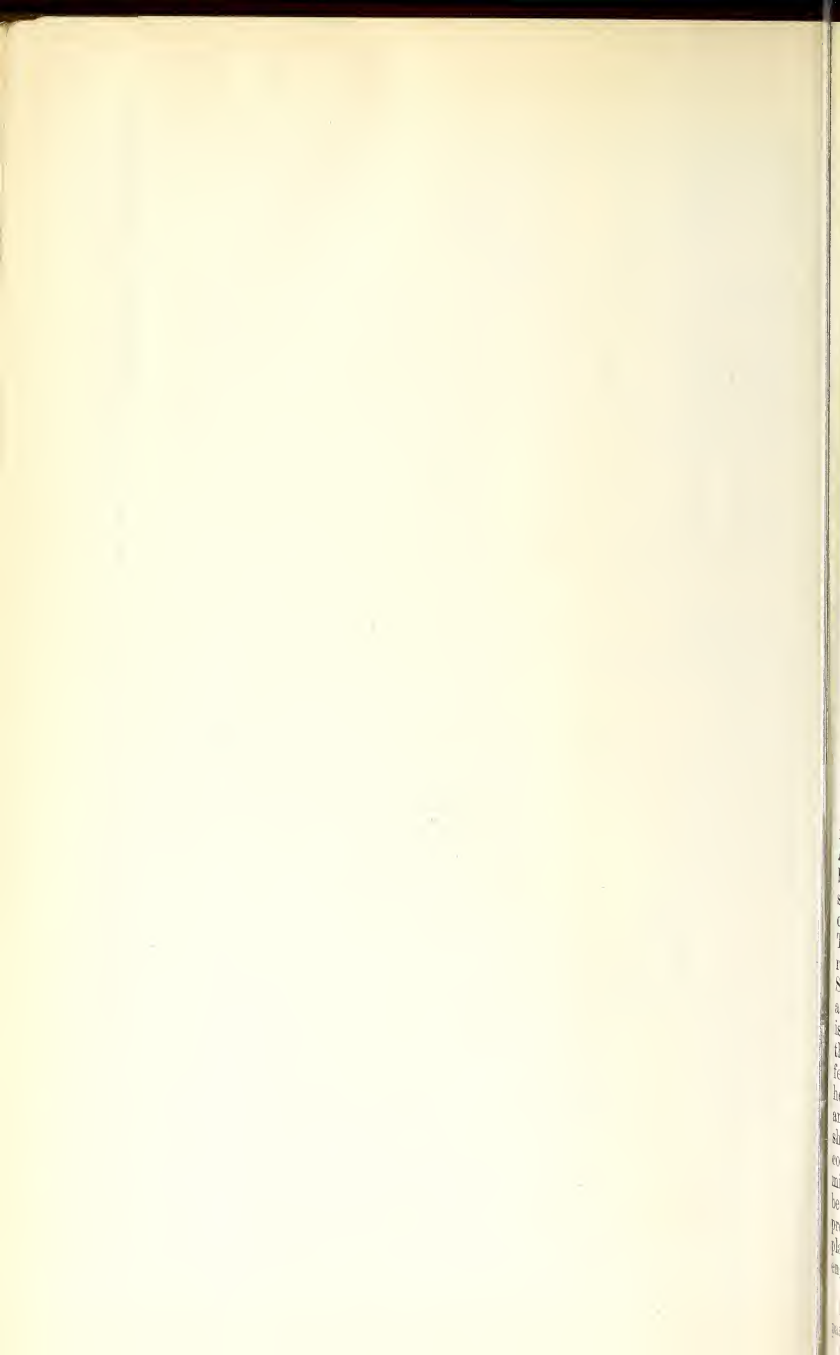
Room IX. Gems, small bronzes, etc.

Room X. Medieval. Works in metal and ivory. A model of the shrine of the Ring in the **Duomo**.

Room XI. Stuffs, vestments, etc.

Room XII. The bones of Fortebraccio, cast into a box. He died excommunicated in 1424, and was buried in unconsecrated ground.





Room XIII. Seals. Majolica. A large chalice. A smaller chalice, with 8 enamels on base, said to have belonged to Benedict XI.

Room XIV. Coins and medals.

The pleasant road which passes the University leads to the **Porta S. Angelo** (B, 1), at the extreme N. of the city. Over it is a fine *tower of red brick, with Ghibelline battlements, belonging to a castle built by Fortebraccio. In the Piazza by this gate S. Francis is said to have met S. Dominic on their way to get the sanction of their orders from Honorius III.

From the **Porta S. Angelo** the Corso Garibaldi runs due S., through a very poor district. The second turning rt. leads to the **Nunnery of S. Agnese**, accessible only to ladies. It contains 3 frescoes assigned to *Perugino*: the Eternal Father, with SS. Sebastian and Roch; a Crucifixion, with the B. Virgin and S. John Baptist; and a Madonna with SS. Antony the Abbot, Antony of Padua, Elizabeth of Portugal, and a Nun.

Almost opposite to this Convent a road runs to l. to the *Church of **S. Angelo** (4 B, 1), a round Romanesque building of 1239. It is supposed to stand on the site of a temple, and it contains 16 columns, evidently ancient. There was formerly a colonnade all round it, but this has been removed to S. Pietro. A fine Gothic door was added in the 14th cent. On the rt. is a *pietra paragona*, with the record that it was hung to the neck of a female martyr, who was suspended by her feet. Behind the High Altar is an ancient altar-slab, resting on a short stone column. It has a low cornice all round it; and in the middle and at the corners holes have been cut, and filled up with stones probably containing relics, in the places where crosses are usually engraved.

10 min. further the Corso Garibaldi passes on l. the Church of **S. Agostino** Cent. It.

(2 C, 3). In a chapel out of the rt. transept is a *Madonna and Child, with SS. Joseph and Jerome. The *tarsia* stalls are by *Baccio d' Agnolo*, after designs by *Perugino*.

A little further the Corso Garibaldi reaches the Arco di Agosto (see above).

C.—THE DISTRICT W. OF THE TOWN.

Through the archway between the Sala del Cambio and the Palazzo Pubblico descends sharply the Via dei Priori. It passes in a few yards l. the Church of **S. Agata** (C, 5), which has a fine W. door, a vaulted roof (1317), and frescoes of the Life of S. Severus, badly restored.

A little further rt. is the **Chiesa Nuova** (B, C, 5), in the sacristy of which is a handsome cross (16th cent.).

Opposite this Church the Via della Cupa descends l. In the 1st alley rt. is **Perugino's house** (16 B, 5), which contains nothing of interest.

The Via dei Priori next passes rt. the Church of **S. Stefano**, with a small round apse. The Church is disused, but admission may be gained from the priest of S. Teresa, who lives in the adjoining house.

Below this, on l., is the imposing **Torre degli Sciri** (13th cent.), the only survivor of the towers of private families. Behind it (l.) is the **Confraternità di S. Francesco** (key at 8, Via degli Sciri, 2nd floor). It has a magnificent roof (1574), fine stalls (1584), a German *picture of the Scourging of Christ, and some handsome vestments.

A little lower down the road branches. The l. branch leads to the Etruscan **Porta S. Susanna**, a tall narrow gateway, with a pointed arch, built of large stones. Portions of the architrave project on either side. The view is best from the other side of the gate.

At the point where the road forks,

stands the Church of the **Madonna della Luce** (11 A, 4), with a graceful and simple façade by *Roscetto*. Over the High Altar is a fresco of the Madonna and Child, with SS. Francis and Louis, of the school of *Perugino*.

A few yards further bring us to the ***Oratory of S. Bernardino** (A, 4), with a lovely façade by *Agostino Ducci*. It is composed of marble and terracotta. In the tympanum is our Lord in glory, with 2 Angels. On the architrave is the date, "Augusta Perusia, 1461." Beneath this is S. Bernardino in a flaming *mandorla*, surrounded by angels whose horizontal position is hardly graceful. On the pedestals are S. Gabriel and the B. Virgin, S. Ercolano and S. Costanzo. Under these are scenes in relief from the saint's life: he saves 2 boys from drowning; he ordains a fire of vanities, when demons flee from the evil things which are being destroyed; he preaches at Aquila, when a star shines at midday over his head. A number of angels, and some exquisite arabesques, complete a work which may vie with the best of Lucca della Robbia.

This Chapel is also called La Giustizia, because it occupies the site of the Confraternità di S. Andrea della Giustizia, whose brethren used to accompany prisoners to execution.

Adjoining this Chapel is the deserted Church of **S. Francesco del Prato** (7 A, 4). In the crypt are good early frescoes of the Crucifixion, and the Marriage and Death of the B. Virgin. At the further end is the **Cappella del Gonfalone**, with a banner of the B. Virgin, Protectress of the city, by *Bonfigli*.

Hence we may walk along the wall of the city by the pleasant Via della Conca. Where the houses begin again is (1.) the little ruined Church of **S. Elisabetta** (C, 3), where, in the priest's garden, is a black-and-white Roman mosaic pavement, representing the animals listening to Orpheus. It is poor in drawing, and has no sort of composition.

Hence we pass under the medieval aqueduct, and in 5 min. reach the Arco di Agosto (see above).

D.—THE DISTRICT S. OF PIAZZA VITTORIO EMANUELE.

Leaving the Piazza on the E. side, we descend sharply by the Via Marzia, and pass in 3 min. the Etruscan Gate, the **Porta Marzia**. The gate originally stood further W., but when the citadel was built by Paul III. (1540), the stones were carefully removed by Sangallo, and rebuilt in the present position in the wall. It bears a Latin inscription, after Augustus, and has some fragments of Roman sculpture.

Immediately beyond this, on l., is the octagonal Gothic Church of **S. Ercolano** (6 C, 6), founded in 1297, rebuilt in 1325, and entirely modernized. Under the High Altar is a sarcophagus, probably of the 14th cent., with reliefs of horses and lions.

Hence the long Corso Cavour descends S.E. In 5 min. we pass on l. the Church of **S. Domenico** (5 D, 7). It was built in 1304, but rebuilt in a tasteless style in 1632. Remains of the ancient church, with a pattern of red and white chequers, may be seen on the S. side, where is a door which is usually open. The interior is desolate and pretentious.

The **4th Chapel** on the S. contains an altar with very fine terra-cotta statues and ornaments, by *Agostino Ducci* (1459). In the N. transept is the very noble *tomb of Benedict XI., by *Giovanni Pisano* (1305). The Pope lies behind curtains which two graceful figures withdraw. A Gothic canopy is supported by 2 twisted columns encrusted with mosaic, in which are curiously wrought small figures of children. Above these are figures, of inferior workmanship, of the Madonna, S. Dominic, and S. Jerome (?), and the whole rests on a solid basis of red marble. Close by, over the Sacristy door, is the tomb of Bishop Guidalotti (1429); and in a dark room under the tower are remains of frescoes by *Taddeo Bartoli*. The tower was lowered by Paul III., in

order that his new citadel might not be overlooked.

A little further we pass under the Porta S. Pietro, and in 10 min. reach the *Benedictine Church of **S. Pietro dei Cassinesi** (i.e. of the monks of Monte Cassino: 13 F, 9).

The Convent was founded by S. Pietro Vincioli at the end of the 10th cent. It became very wealthy, and had authority over 19 parishes. At the present time the Convent is used as an Agricultural College, and only 3 monks are left to serve the Church. The entrance is on the further side of the court of the Convent.

The interior of the Church is basilican, with a nave, two aisles, and very shallow transepts. It has neither triforium nor clerestory. The roof of the nave is flat, that of the transepts vaulted. The roof is borne by 13 columns of marble and 3 of granite, brought from the Church of S. Angelo (see above). The vaults are gaudily painted, and there is an abundance of bad pictures, together with a few of great merit.

The **3rd Chapel** on the **S.** contains an excellent *picture by *Masolino* of S. Benedict giving the Rule to his Order. The Chapel at the **E.** end of this aisle has a simple and good picture of the Madonna and Child, with SS. Mary Magdalene and Sebastian, of the school of *Perugino*.

The **N. aisle** has an Entombment, by *Perugino*; an Adoration of the Magi, by *Eusebio di San Giorgio*; a Virgin and Child, by *Lo Spagna*; and a copy, by *Sassoferrato*, of Raphael's Entombment, now in the Villa Borghese, Rome. At the end of the **N. aisle** is an Entombment, by *Bonfigli*, very stiff, but reverent: our Lord is represented with the face of a young girl. A chapel which opens here has a *marble altar-piece, partly gilt, by *Mino da Fiesole*; and over it is a round Madonna and Child, by *Pinturicchio*, much spoiled by the addition of crowns, and let into another picture.

The **High Altar** is richly fashioned of various marbles, with lapis-lazuli

ornament. The **pulpit** is by *Francesco di Guido*, who also made the arabesque reliefs in stone in the choir. Behind the altar are **stalls**, richly ornamented with beasts, and with *tarsia* work of scriptural scenes and arabesques, by *Stefano* and *Fra Damiano* of Bergamo, after designs ascribed with little reason to Raphael. A fine door at the end of the choir leads into a gallery, from which there is a splendid view of Assisi, Spello, etc. Over this door is a good *lunette* of the Madonna and Child, with 2 angels, by *Manni*.

In the **Sacristy** are 5 panels by *Perugino*, representing SS. Scholastica, Ercolano, Pietro Vincioli, Costanzo, and *Mauro, belonging to his Resurrection, now at Lyons. Here are also 4 excellent illuminated Service-books of the 14th and 15th cents.

The hexagonal **tower** and **spire** rest on a 12-sided base, built, as is supposed, on an Etruscan tomb.

It was turned into a fortress by Boniface IX. (1393), but restored about 70 years later. It has suffered much from lightning.

The road beyond S. Pietro descends to the Porta S. Costanzo, passing on rt. a pleasant Public Garden. Beyond the gate is the Lombard Church of **S. Costanzo**, almost rebuilt and decorated by Leo XIII., who was Bishop of Perugia until he was elected to the Papal See.

EXCURSION A.—PERUGIA TO S. BEVIGNATE.

About 1 m. E. of the Porta del Carmine (E. 4) is the Church of **S. Bevignate**, with a good round-headed doorway and circular window. The nave (14th cent.), without aisles, ends in a shallow chancel; below which, in a crypt, is the shrine of the saint, a monk who died at Perugia in 501. His Fest. is May 14.

EXCURSION B.—PERUGIA TO THE
TOMB OF THE VOLUMNII. 4 m.

For carriage, see Index. The tomb can also be reached in $\frac{3}{4}$ m. from Ponte S. Giovanni Stat. (Rte. 22); and it is passed by those who drive from Perugia to Assisi.

We leave the city by the Porta S. Costanzo (F, 10). Below the Church of S. Costanzo the road forks—rt. to Todi, l. to Ponte S. Giovanni. We follow the latter road till (3 m. from the gate) it meets the rly., close to which, under a modern building, is the ***Sepolcro dei Volumni**.

If the guardian is not present, he can be found at Villa Baglioni, rt., a short distance along the road. Fee about 50 c. The tomb (discovered in 1840 by the accident of an ox stumbling in a hole in the ground) is one of the finest Etruscan relics. It probably dates about B.C. 150.

A flight of steps leads down to the entrance, which was originally closed with a slab of travertine. On a door-post are engraved, and filled with red paint, the names of Arnth and Larth Velimnas—a name which, Latinized as Volumnius, recalls the famous wife of Coriolanus.

The principal chamber, measuring 24 ft. \times 12, is covered with a high-pitched roof carved in the form of rafters. Out of it, in singular likeness to a cruciform church, open 9 chambers. In what may be called the chancel are 7 ash-chests, 5 of them with figures of men seated at a banquet, the 6th with a beautiful figure of a seated lady, in terra-cotta, coated with fine stucco, and the 7th in the form of a temple, bearing on its roof an inscription in Etruscan and Latin: the former reading "Pup. Velinna. Au. Caphatial;" the latter (evidently identical in meaning), "P. Volumnius. A. F. Violens. Cafatia. natus." (It was an Etruscan peculiarity that the son bore the mother's name.) On 4 of the tombs are heads of Medusa, and a similar figure, of great beauty, is carved on the roof. Medusa, the beautiful Gorgon whose face turned men into stone, is probably

an emblem of death. At the entrance of this chamber terra-cotta snakes start from the wall; and a metal rod from the roof carries a genius, to which a lamp was probably attached. This chamber has been left as it was found. The lateral chambers were perhaps intended for the burial of servants or of later generations, but were found empty. As we return we notice over the main entrance a head of Apollo, the Sun-god, the lord of life, between dolphins.

In a small room, rt. of the entrance, have been gathered together a number of Etruscan objects—armour, a bronze chair, and egg-shells, relics of mortuary feasts.

In the neighbourhood many other Etruscan tombs have been discovered, with inscriptions, some of them indicating the Etruscan origin of familiar Latin names.

EXCURSION C.—PERUGIA TO TEMPIO
DI S. MANNO. 3 m.

3 m. S.W. of the city, on the road to Florence, is the Etruscan tomb called the **Tempio di S. Manno**. We descend a flight of steps into a vault beautifully built of uncemented blocks of travertine. It measures 27 ft. \times 13, and 15 ft. in height. The roof is vaulted. In vaulted recesses are blocks of travertine, supposed to be altars because they are grooved to carry off the blood. It is probable that the tomb was used for mortuary sacrifices as well as for sepulture. There are 3 lines of inscription, beautifully cut.

ROUTE 22.

PERUGIA TO ASSISI. Rail; 15 m.
4 trains daily in 45 min. to 1 hr.


Many persons will prefer to drive to Assisi, 15 m. (see Index). It is an interesting drive, and the road is good, and recommended to bicyclists. The only steep hills are the descent from Perugia and the ascent to Assisi. It is not desirable to return to Perugia to sleep after visiting Assisi.

Perugia Stat. (Rte. 21).

The line passes close to the Tomb of the Volumnii (see p. 148).

7 m. **Ponte S. Giovanni Stat.**, where the line crosses the Tiber.

13 m. **Bastia Stat.** The Church ($\frac{3}{4}$ m. from Stat.) has a poor altar-piece of the Madonna and Child, with SS. Sebastian and Michael, and the Annunciation above, by *Niccolò da Foligno* (1499).

15 m. **ASSISI Stat.**, . The town lies 2 m. from the Stat. Omnibus from hotels.

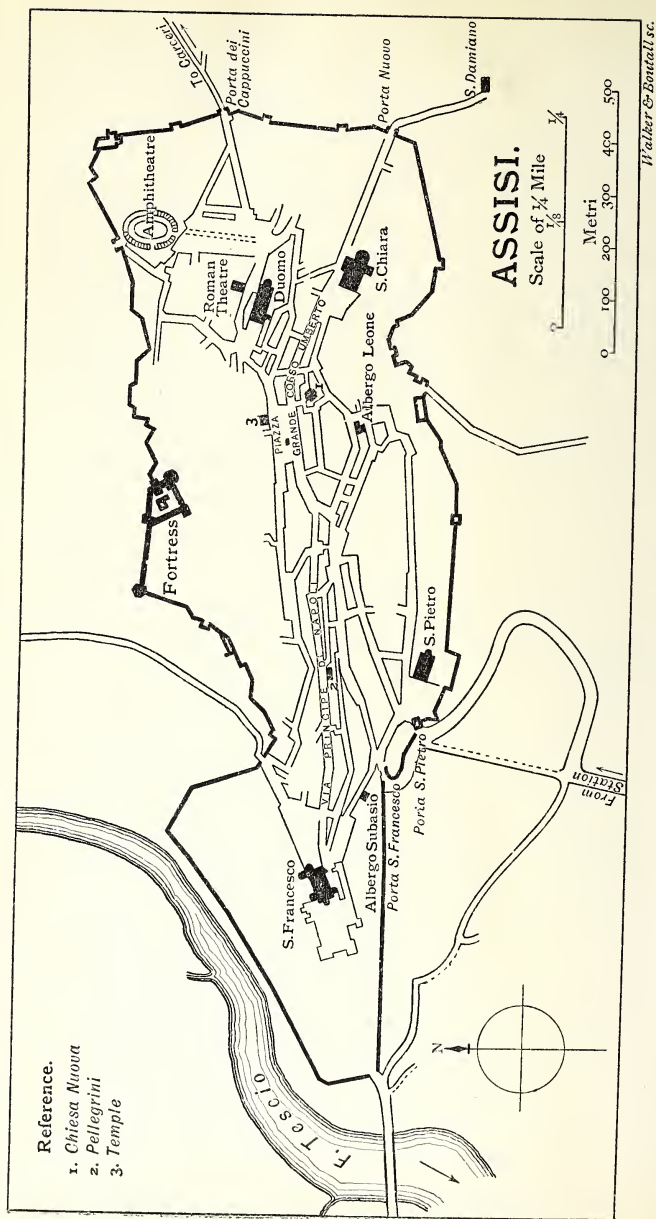
Assisi, under its Roman name of Assisium, was a town of some size, but hardly appears in history. It followed the usual medieval course of prosperous trade, bitter partisanship, and frequent war with neighbouring towns. It derives its sole interest from its saints, Francis and Clare, and from the artistic movement which sprang up round the former.

Francis was the son of a rich cloth-merchant, Pietro Bernardone, and Pica, his wife. He was born in 1182, and baptized by the name Giovanni; but his father, who at the time was trading in France, called him Francesco. His youth was gay; but, at the age of 24, a year's imprisonment at Perugia turned his mind towards a nobler life. He began to tend lepers, and to give all he had to the poor. As he was praying

before a crucifix in the Church of S. Damiano, a Voice came to him, "Rebuild My Church." Thinking it referred to the building in which he was kneeling, he took some bales of cloth belonging to his father, sold them at Foligno, and brought the price to the priest of S. Damiano, who, however, refused to receive it. Bernardone, supposing his son mad, confined him in a cellar, whence Pica liberated him. The father sued his son before the bishop, and Francis, casting off all his garments as belonging to his father, wrapped himself in the bishop's cope, and, being provided by the bishop's gardener with an old cloak, bound it round his loins with a rope. Even of this garment robbers despoiled him, and cast him into a gulley full of snow. But nothing chilled his joy in God. Words heard in the Gospel at the Chapel of Porziuncula, "Freely ye have received, freely give," sent him forth the Bridegroom of Poverty. Companions joined him—Bernardo da Quintavalle a rich man, Egidio, and others—and they retreated to a little chapel on Mte. Subasio, where they dug chambers (*carceri*) for themselves in the rock. In 1210 he went to Rome, to gain for his community the approval of Innocent III. The Pope ignored him; but a dream of the Church of S. John Lateran falling, and supported by a poor pilgrim, made him relent, and he allowed the Order, and permitted Francis to preach. He would call his brethren not monks, but "Little Brethren"—*fraticelli*. They retired to Rio Torto, and thence to the Chapel of the Porziuncula, which they received from the Benedictines of Mte. Subasio, and round which they built huts of boughs. Francis himself was ordained deacon, but refused to receive the priesthood.

Meanwhile the brethren increased in numbers, and spread into many places. In 1219 Francis himself went to Egypt, and preached to the Sultan of Babylon, near Cairo, who received him kindly. He returned to find the Rule relaxed by his vicar, Fra Elia. In 1221 the Rule was sanctioned by Honorius III.

In 1224 Francis retired to La Verna (p. 42). On Sept. 14 (the Festival of the Exaltation of the Holy Cross) he had a vision of a crucified seraph, and found in his own body the *stigmata*, or the wounds of our Lord's Passion.



Concealing these from all but a few witnesses, he returned to Assisi, and died at the Porziuncula, Saturday, Oct. 3, 1226, which day is his festival.

S. Chiara (Clare), the daughter of the rich family of Sciffi, was born at Assisi in 1194. When she was but a child of 16 she left her home, and entreated Francis to receive her into his Order. The Benedictines of Mte. Subasio gave him, for her and her companions, the Church of S. Damiano. Here, when the convent was attacked by disbanded Saracen soldiers of Frederick II., she repelled them by holding up to them the Blessed Sacrament. But the exposed situation of the church was thought unsafe for women; so they removed to a convent in the town. She outlived S. Francis many years, and died in 1253. Her Fest. is August 12.

After the death of S. Francis the Order underwent a schism. The new General, Fra Elia, accepted a relaxation of the Rule from the Pope, and those who accepted the change were called Conventuals, and wore a black habit. Those who refused the relaxation retained the original grey or brown habit; and these in time became divided into Observants, Capuchins, Reformed, etc. In the year 1898 all the branches of the Order, except the Conventuals, united, and are now called simply *Frati Minori*.

Besides the regular Orders of men and women, S. Francis instituted a Third Order of persons living in the world, but following as far as possible the Franciscan mode of life. These are called Tertiaries.

The life of S. Francis is narrated by Dante, *Par.* xi., where his praise is put in the mouth of the Dominican, S. Thomas Aquinas. See also Paul Sabatier, *Vie de S. François d'Assisi* (Paris, 20th ed., 1898; also an English translation, 1894); Mrs. Oliphant, *Life of S. Francis*; H. Thode, *Franz von Assisi und die Anfänge der Kunst des Renaissance in Italien* (Berlin, 1885); and Emil Gebhard, *Italie Mystique* (Paris, 1895). All who can read Italian should read the charming *Fioretti di S. Francesco*, written probably early in the 14th cent., and full of quaint and delicate grace.

The traveller whose chief interest

is in art will find little to engage him outside the Churches of S. Francesco, S. Maria degli Angeli, and the Cappella dei Pellegrini; and for these 6 hrs. will suffice. But those who are attracted by one of the most fascinating and most potent characters in history, will find Assisi a town in which a few quiet days may be profitably spent. In any case it should be arranged to pay 2 visits, one in the morning and the other in the afternoon, to the Lower Church of S. Francesco, in order to secure light by which the pictures can be seen.

Before ascending from the Stat. to the town of Assisi, it is well to turn first in the opposite direction, and, crossing the rly., to visit the neighbouring Church of

S. Maria degli Angeli.

The impressive Church was begun in 1569 by *Vignola*, and continued after his death by *Galeazzo Alessi*, after the original designs, to cover the little Chapel of the **Porziuncula** (see above).

The Chapel was built by 4 hermits from Jerusalem in 352. In 512 S. Benedict restored it, adding a small convent, and giving it the name of *Porziuncula*, as the smallest possession of his Order. The Benedictines of Mte. Subasio granted it to S. Francis, and it became the first centre of his Order.

The Chapel stands in the centre of the large Church. Over the entrance is a fresco, by *Overbeck* (1829), of S. Francis, commending his Order to our Lord and the B. Virgin. On the rt. side is a fresco by *Prete Ilario*, of Viterbo (1293), representing S. Francis publishing his Rule; and S. Francis led by Angels to the Porziuncula. Outside the E. is a fragment of a fine Calvary by *Perugino*. The interior of the Chapel preserves much of its original simplicity.

Near this Chapel, at the end of the S. aisle, is the **Cappella di S. Francesco**, with frescoes by *Lo Spagna*. It was

built by S. Bonaventura over the cell in which the saint died, and contains, among its relics, his cord, of which small imitations are given to visitors.

In the **Sacristy** are some finely carved wooden presses, and a Head of Christ, of the school of *Perugino*. The adjacent Chapel of the Sacristy has a portrait of S. Francis between Angels, attributed to *Giunta Pisano*, and said to be painted on boards from the saint's bier.

Adjacent to the Sacristy is a **Garden** full of roses, in which S. Francis used to roll himself to mortify the flesh. In it is the **Cappella delle Rose**, built by S. Bonaventura over a cave in which the saint at one time dwelt. The Chapel consists of a vestibule and a sanctuary. In the vestibule are *frescoes by *Tiberio d' Assisi*, a pupil of *Perugino*: S. Francis rolls on thorns, which are turned to roses; he is led by angels to the Porziuncula; his future work is revealed to him; Honorius III. approves the Rule; the Pope's bull of approval is published at Assisi.

In the **N. transept** of the great Church is a magnificent *altar-piece, in blue and white glazed terra-cotta, by *Andrea della Robbia*. In the centre is the Coronation of the B. Virgin; on l., *S. Francis receiving the *stigmata*; on rt., S. Jerome doing penance before a Crucifix; below are the Annunciation, the Manger, and the Visit of the Magi.

The space in front of the great Church is that where SS. Francis and Clare dined together; and, as they discoursed, they fell into ecstasy; and the Church and all the country-side were seen to be filled with fire. (*Fioretti*, 15.)

From this point we turn towards the town, and, ascending the hill, have constantly in view the *immense substructure of the Convent of S. Francesco. The road passes the Porta S. Pietro, and enters the town by the Porta S. Francesco. Hence a short street, Via delle Logge, leads to the

long cloister which conducts to the Church and Convent of S. Francesco.

S. Francis, when dying, desired that he should be buried outside the town, in the place where refuse was cast and criminals were interred. His disciples obeyed his directions, but in 1228, two years after his death, Gregory IX. laid the foundations of a great Church over his grave, and it was consecrated by Innocent IV. in 1253. The architect was *Filippo da Campello*, but he was probably assisted by *Jacopo Tedesco*, of Como, and perhaps by *Arnolfo del Cambio*. It consisted originally of two great Churches, one above the other, consisting of naves with transepts, but without aisles or lateral chapels. Early in the 14th cent. the lateral chapels in the lower church were added, partly for use, and partly for architectural reasons of stability. The Campanile is ascribed to *Giotto* (1318).

The enormous Convent, behind the Church, was also built in 1228. It was secularized in 1866, only a few friars being left to serve the Church; but in 1898 negotiations were effected by which it became the property of the Holy See. It is occupied by the Conventual section of the Franciscan Order.

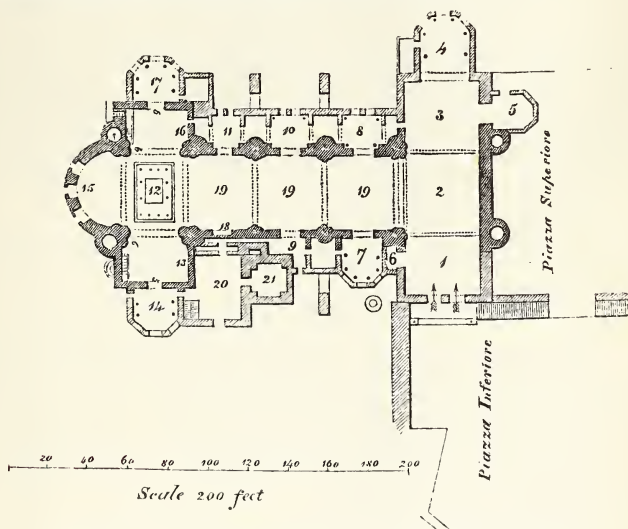
The entrance to the **LOWER CHURCH** is by a *N. porch of 1488, which leads into a vestibule (1, 2, 3, in the plan), reconstructed in the 14th cent. On the rt. in 1 is a beautiful tomb, with twisted columns, of the Cerchi family, in which rests a large porphyry vase, which was given to the Church, filled with costly ultramarine for paintings, by Ecuba di Lusignan, Queen of Cyprus. Further on is the tomb of Ecuba, with 2 affected Angels drawing back a curtain; and over it a grotesque figure of her daughter, Caterina, seated on the lion of S. Mark, because she had married into a Venetian family. Vasari attributes this tomb to *Fuccio*, a Florentine (*Life of Nic. Pisano*). Opposite these tombs, l., is (6) the **Cappella di S. Sebastiano**, beyond which is a picture of the Madonna with SS. Francis, Antony Abbot, and a bishop, by *Ottaviano Nelli*. A S. Christopher may be by the same painter.

At the end of the vestibule, rt., is (5) the **Cappella di S. Antonio**, containing a Crucifixion, with SS. Leonard, Antony Abbot, Francis, and Clare, by *Tiberio d' Assisi*. On the altar is a massive tabernacle in gilt bronze, and, behind it, the recumbent effigies of Fernando Biaseo, Duke of Spoleto, and his son Garcia, murdered in 1501.

A door from this Chapel leads into a picturesque cloister, thickly planted

with trees, in which persons not connected with the Convent were buried.

The **Cappella del Crocefisso** (4) was founded by Cardinal Alborno, the statesman who recovered the papal territory for Urban V., and died in 1367. It contains frescoes, 1., of the Life of S. Catherine of Alexandria, rt. of that of S. Agata of Catania, ascribed by Vasari to *Buffalmacco*, but probably the work of *Pace da Faenza*.



GROUND-PLAN OF LOWER CHURCH OF S. FRANCESCO, ASSISI.

The darker portions show the original outline of the Church, over which the Upper Church is built.

Returning hence to the vestibule, we pass into the **nave**, the roof of which is borne by very solid round columns of brick. The roof is in low vaults, painted blue with stars. Chapels are annexed to it on either side, and, by a happy device, are raised above the nave by 6 steps, which mark them off as distinct buildings. The windows are filled with stained glass, which makes it difficult to see the frescoes, which are, however, greatly injured.

The 1st Chapel, rt. (8), is that of the **B. Sacrament**, and also of **S. Louis**.

S. Louis of Toulouse was grand-nephew of S. Louis, the King of France, and nephew of S. Elizabeth, Queen of Hungary. He was born in 1274, became a Franciscan in 1296, and, the next year, being 23 years old, Bishop of Toulouse. He died the same year.

The frescoes of the Life and Death of S. Stephen, and probably those of Prophets and Sibyls on the roof, are by *Adone Doni*.

A pier between this Chapel and the next (10), bears a fresco of the Martyrdom of S. Laurence, by *Giottino* or by *Pace da Faenza*.

The **Cappella di S. Maria Maddalena** (11) is probably painted by *Taddeo Gaddi*, though Vasari attributes the pictures to *Buffalmacco*. They represent the Life of S. Mary Magdalene, together with various figures of Saints.

On the N. side of the nave the 1st Chapel is that of **S. Martino** (7). It is painted with the *Life of S. Martin, probably by *Simone Martini*. In the lower row S. Martin divides his cloak with a beggar; Christ appears to him with the cloak; the Emperor Julian girds him with a sword; he offers to fight in the front rank against the Germans. In the upper row, he is ordained; he retires to Albenga. In the vault, he preaches at Chartres; he attends the funeral of the Bishop of Tours, and is chosen as his successor; he appears before Valentinian; he dies and passes into Paradise. Beyond this Chapel, on the N. side of the nave, is a *gallery filling a recess, with a projecting *ambo*. It is a beautiful work of red marble with mosaics.

The **High Altar** stands at the intersection of the nave and transepts. It consists of a huge slab of stone, brought from Constantinople, resting on 20 slender columns an arcade of trefoils with mosaic spandrels. The altar is double, so that the celebrant can stand on either side; but the side which faces E. is only used by the Pope or one to whom he gives special permission. An additional column on the E. side of the altar contains a thigh-bone of S. John Baptist. Immediately under the altar is the burial-place of S. Francis.

The triangular spaces in the **Vault over the High Altar** contain some of the noblest work of *Giotto*. They represent the 3 Counsels of Perfection, and S. Francis in glory.

W. The Marriage of S. Francis with Holy Poverty. She stands among thorns; and our Lord joins her hands and those of Francis. Some mock, some turn away with their money-bags, but some, following the saint's example, give away all their wealth.

S. Chastity sits in a strong fortress; a man is receiving Holy Baptism, or perhaps the washing of a knight before he assumes his armour. Rt. the Sacrament of Penance drives away a demon. S. Francis receives novices into his Order.

N. Obedience is enthroned between Humility and Prudence, whose face looks both ways; she vests a kneeling friar. Above, among wonderful white angels, stands S. Francis, with the hand of God upon him as he receives his Rule from heaven. Rt. is a monstrous creature—a centaur, or man-brute, with the feet of the unclean dog, and the tail of the cruel lion—a type of the disobedient.

E. S. Francis in Glory, robed in his deacon's dalmatic, is seated on a throne, bearing his Rule; and heavenly hosts praise him.

In the **S. transept** (16), on the W. wall, are 6 half-figures of Franciscan saints, by *Giotto*. Over these is a large fresco of the Madonna and Child, with S. Francis and 4 Angels, by *Cimabue*, or a still earlier painter, and, by the side of it, a Crucifixion of the school of *Giotto*. Over these are the Visitation, the Birth of Christ, the Magi, and the Presentation in the Temple. These, with most of the other paintings in the transept, are by *Taddeo Gaddi* and *Giovanni da Milano*. On the wall dividing the transept from the chapel, at the end of it, *Giotto* has painted the death and the recovery, at the intercession of S. Francis, of a girl of the Spinola family of Florence.

The **Cappella di S. Niccolò** (17) at the end of the S. transept has scenes from the life of S. Nicolas, by *Giottino*, and, under them, the 12 Apostles. Here is also the fine tomb of Card. Napoleone Orsini, lying behind curtains drawn by angels.

In the **N. transept** the vault is painted with the History of the Passion, by *Puccio Capanna*. On the l. wall is a singularly beautiful Madonna between S. Francis and S. John Baptist, probably by *Pietro*

Loronzetti; to whom is probably to be assigned the vigorous fresco of the Crucifixion on the same wall, which Vasari ascribes to *Cavallini*.

At the end of the N. transept is the **Cappella di S. Giovanni Battista** (14). It contains a beautiful Sienese fresco of the Madonna and Child, with SS. John Baptist and Francis; and an excellent *easel picture by *Lo Spagna* (1516), representing the Madonna enthroned, with SS. Elizabeth, Francis, Catherine, Louis the King, Clare, and Antony of Padua.

Out of this Chapel the **Sacristies** (20, 21) open 1. The first Sacristy has a clock in a silver case, by *Benvenuto Cellini*. In the inner Sacristy is a portrait of S. Francis, ascribed to *Giunta Pisano* (about 1230, 4 years after the saint's death); and several relics of the saint—an autograph Benediction, given to Fra Leone; and the Rule, approved by Honorius III., which S. Francis carried about with him.

On either side of the nave a staircase descends to the **Crypt**, hewn in the rock, where the body of S. Francis was discovered, in a stone coffin, in 1818. At that date a cruciform chapel was constructed, which is adorned with costly marbles, and with statues of Popes Pius VII. and Pius IX.

To reach the **UPPER CHURCH**, we pass through the Sacristy door in the N. transept, and ascend a flight of stairs. It corresponds in form with the Lower Church, with the exception that there are no lateral Chapels. It has, at the W. end, a fine Gothic entrance, at present not used, with a rich wheel-window. The **Altar** is of marble and mosaic. At the extreme E. is a fine papal chair, under a canopy, the work of *Fuccio*. The **vault over the Altar**, divided into 4 spaces, contains the Evangelists, with the countries to which this message was specially sent, by *Cimabue*.

The walls of the apse and transepts, and the upper part of the walls of the nave, are painted by *Cimabue* and

Giunta Pisano. Many of the frescoes are entirely ruined, and only a few are fairly preserved: in the apse, our Lord in glory; in the N. transept, the End of the World, and the Descent of the New Jerusalem; on the S. wall, Abraham sacrificing Isaac, Jacob bringing venison to Isaac, the Building of the Temple; on the W. wall, the Ascension and Pentecost; on the N. wall, the Marriage at Cana, the Kiss of Judas, the Burial of our Lord.

In the **nave**, beneath Cimabue's ruined frescoes, is a noble series of the **Life of S. Francis**, by *Giotto*.

They were painted when the master was about 30 years old (1295), before he had attained to the freedom and dignity of his work in the Lower Church, or of his grand sequence at Padua; they are, no doubt, partly executed by his disciples; and much damage has been done by repainting. Still, they remain a magnificent work.

The series begins S. of the High Altar.

1. *Francis meets a fool opposite the Temple of Minerva, who spreads his cloak before him, prophesying his future greatness. Giotto (in red) and Cimabue (in white) look on.

2. Francis gives his cloak to a poor knight.

3. Francis is imprisoned at Perugia. Christ shows him, in a dream, a castle with blood-red banners—the spiritual fortress which he is to build.

4. The Crucifix at S. Damiano bids him rebuild the church.

5. *Francis renounces his father, and casts off his clothes. The bishop wraps him in his cope.

6. Innocent III. sees him, in a vision, supporting the Church of S. John Lateran.

7. Honorius III. confirms the rules of the Order in 1223.

8. Brethren at Rio Torto see a vision of the Saint in a chariot of fire.

9. Francis and Leone kneel at the Porziuncula. An angel shows them five thrones in heaven, of which the central one is for the Saint.

10. Leone, in the name of Francis,

who kneels behind him, casts out demons of discord at Arezzo.

11. Francis challenges the priests of the Sultan to walk through the fire (1219).

12. Francis in ecstasy, on his return to Italy from the East.

13. Francis at Christmas receives the Holy Child, and institutes the *Presepio*.

14. He calls water out of the rock to refresh a pilgrim.

15. He preaches to the birds at Bevagna.

16. He predicts the death of the Duke of Celano, declares his salvation, and refuses to recall him to life.

17. *Francis preaches before Honorius III. and his cardinals.

18. S. Antony of Padua preaches at Arles to a Chapter of the Order (1224). Francis miraculously appears.

19. Impress of the *Stigmata* at Alvernia (ruined).

20. Death of Francis in 1236 (ruined).

21. Fra Agostino of Gubbio sees angels carrying away the soul of S. Francis, and dies at the same moment. Bishop Guido sees the vision also in a dream.

22. Girolamo, a physician of Assisi, kneeling by the body of the Saint, touches the *Stigmata*.

23. *The body is carried to S. Damiano, to be embraced by S. Chiara and her nuns.

24. The canonization of the Saint is interrupted by doubts about the *Stigmata* (July 16, 1228).

25. Francis appears to Gregory IX., and gives him a phial of blood from the *Stigmata* (both ruined).

26. *A dissolute young Eastern, who had refused to listen to S. Francis when in Babylon, is healed by the Saint of wounds received by robbers. The physician at the door tells the priest that his patient cannot live; his wife stands by.

27. An old woman who had died in mortal sin is restored to life by the prayers of the Saint in order that she may confess. An angel chases away the devil.

28. *A bishop accused of heresy,

and a youth who had been unjustly imprisoned, are released by the prayers of S. Francis. The young man carries his fetters, whose marks are seen on his ankles.

We return to the Lower Church, and leave it by the N. portal. Skirting the wall which bounds the Piazza of the Upper Church, we enter the Via Principe di Napoli. In this, rt., is the Spedale Civico, which replaces an ancient hospital where pilgrims were entertained for 3 days. Beyond this is the disused **Cappella dei Pellegrini*.

The key may be obtained at the adjacent cottage (small fee). There is an excellent essay on the Chapel by Canon G. Elisei, sold on the spot (Assisi, 1896: 50 c.).

Over the entrance is a beautiful picture by *Mezastri*: the Divine Word, surrounded by Cherubs; 6 beautiful Angels worship Him; behind is a tender Umbrian landscape.

S. of the door is S. James, the patron of pilgrims; on the other side S. Antony Abbot and S. Ansano, who, as patron of those who suffer from pulmonary diseases, carries his lungs in his hand.

The wall over the altar contains the Madonna and Child among singing Angels. Over this is the Annunciation. Beside the Altar are S. James and S. Antony Abbot. An inscription records the painter, *Matteo da Gualdo* (1468).

The N. wall gives the history of S. Antony. The Abbot is seated among his monks at the door of a Church: they have no food: a train of camels laden with provisions comes self-guided to their relief. The Saint gives alms to a host of poor people. These frescoes are by *Mezastri*.

The S. wall, also by *Mezastri*, has a legend of S. James.

Three pilgrims, a father, mother, and son, visit his tomb at Compostella. The daughter of an inn-keeper falls in love with the young man; and, repelled by him, charges him with monstrous crimes. He is sentenced

to be hanged; but the saint appears and saves him by placing his hand under the prisoner's feet. Witnesses bear the news to the judge, who is seated at table; and when he will not believe, the fowls on the table rise from the dishes in confirmation of the miracle.

The roof contains the 4 Latin Doctors, or perhaps S. Leo III., who asserted the burial of S. James at Compostella, the Spanish bishop Isidore of Seville, S. Augustine, the eulogist of S. Antony, and S. Bonaventura. These also are by *Mezastris*.

The Via Principe di Napoli leads on, in 10 min., to the Piazza Grande, the ancient Forum. It contains the **Palazzo del Capitano**, with a fine tower. In a yard at the back is an interesting fragment of the city wall, probably Etruscan.

In the Palazzo are the **municipal offices**, in which are a few interesting pictures. (Small fee to attendant.) A ruined but still beautiful fresco by *Ottaviano Nelli*; frescoes, dropping to pieces, by *L'Ingegno* and *Tiberio*; a Roman encaustic picture; a Roman portrait of a woman, with a landscape.

Next to the Palazzo is the fine ***Tempio di Minerva**, with 6 Corinthian columns, between which are steps.

An attendant from the municipal offices will raise a grating in the Piazza, and take the visitor to the excavated floor of the **Forum**, 20 ft. below the present level. (Small fee.) Here are the base of a pagan altar, and an enormous tomb, probably belonging to the founder of the temple. Apparently a broad flight of steps led up to the temple from the lower part of the town.

Just S. of the further end of the Piazza is the **Chiesa Nuova**, built on the site of the house in which S. Francis was born. A chapel N. of the choir is the closet in which his father confined him, thinking him mad.

In the alley which skirts the N.

side of the Church is a Chapel on the site of the stable to which, instructed by our Lord, his mother Pica retired for his birth. (The key can be obtained from the Sacristan of the Chiesa Nuova: small fee.)

From the N.E. corner of the Piazza a narrow street leads us in 5 min. to the **Duomo**.

The Church is dedicated to S. Rufino, bishop and martyr in 286. It was built in the 12th cent., but remodelled, all but the façade, in the 16th cent.

In the Piazza before the Cathedral is a bronze statue of S. Francis, replacing a marble statue by *Giovanni Duprè*, which was removed hence into the Church to save it from the weather.

The **façade** of the Duomo is very fine, with 3 round-headed doors, a graceful arcade, and 3 round windows. N. is a low and massive campanile. Just inside the door, rt., is the old circular **Font**, in which S. Francis was baptized. Here, also, the Emperor Frederick II. was baptized (June 23, 1195) by Pope Celestine III. On the same side is part of a triptych by *Niccolò da Foligno* (1460)—the Madonna and Child, with SS. John the Evangelist, Rufinus, Cesidius (son of Rufinus, martyr in 310), and Peter Damiani (the friend of Gregory VII., d. 1072). In front of the Choir are white marble statues of SS. Francis and Clare. The choir-stalls are by *Giovanni di Sanseverino* (1520).

In front of the Duomo are excavations, to which the sacristan gives admission, of parts of an older Church, in which is the ancient marble sarcophagus in which S. Rufinus was originally buried.

The lane N. of the Duomo leads past relics of a Roman **theatre** to a grassy hollow, supposed to have been used for sea-fights. A drain 12 ft. high, to carry off the water, is in a field rt., but it is not accessible. Further l. are the ruins of a Roman **amphitheatre**. The road ends at the Porta dei Cappuccini.

We return to the Piazza Grande, and leave it at the S.E. corner by the Corso Umberto I., which brings us, in 4 min., to the Church of S. Chiara. It was built by *Fra Filippo da Campello*, the architect of S. Francesco, in 1257. The great flying buttresses which span the road were added to support the roof. The outside is banded with red and white marble. Over the **High Altar**, and in the **N. transept**, are some damaged frescoes ascribed to *Giotto*. In the **Cappella di S. Agnese**, opening out of the S. transept, is a portrait of S. Clare, by *Cimabue* (?), and a Crucifixion, by *Giottino*. A flight of steps in the nave leads down to the **Crypt**, in which is the uncorrupt body of S. Clare.

In the N. transept is the Crucifix which spoke to S. Francis at S. Damiano.

EXCURSION A.—ASSISI TO RIO TORTO. 4 m.

This excursion is hardly worth making, except for the historical interest of the site. We leave the town by the Porta S. Francesco; at (2 m.) S. Maria degli Angeli (see above) we turn l., and in 2 m. further reach the site of S. Francis's Chapel, which was destroyed by an earthquake. The present building is modern. It contains the saint's bed.

Not far off is the little Church of **Torre d' Andrea**, with a good fresco of the Crucifixion, by *Tiberio d' Assisi*.

EXCURSION B.—ASSISI TO S. DAMIANO.

The road leads past S. Chiara, and leaves the town by the Porta Nuova, where it turns S. In $\frac{1}{2}$ m. it reaches the Convent of **S. Damiano**.

For the history of the Convent, see the lives of S. Francis and S. Clare. It has been bought by the Marquess of Ripon, and is occupied by friars.

In the Church is the ivory pyx in which S. Clare carried the B. Sacrament. There are other relics,

and frescoes of the schools of *Giotto* and *Tiberio d' Assisi*.

In the convent (to which women are not admitted) is the terrace-garden of the saint, the window whence she repelled the Saracens, and the Refectory, in which her place is marked with a cross.

EXCURSION C.—ASSISI TO THE CARCERI.

We leave the town by the Porta dei Cappuccini (see above). A rough path, only fit for walkers and riders on donkeys, leads along the flank of Mte. Subasio to a beautiful gorge, 1 hr. from the gate. The path is in shade in the very early morning; at other hours extremely sunny.

The Chapel was given to S. Francis by the Benedictines, whose convent is further on. It contains the 5 stalls actually occupied by S. Francis and his brethren. S. Bernardino built a rather larger choir, S. of the altar. A trap-door in another chapel leads to S. Francis's stone bed, to a hole into which the devil cast himself when repelled by the saint, to a tree on which the birds perched to receive the saint's blessing, and to a number of cells (*carceri*) cut in the rock by the brethren. The gorge is that in which S. Francis was cast into the snow by robbers. The stream disturbed the prayers of the brethren by its rushing, and S. Francis forbade the water to run; since which time the valley has been dry.

EXCURSION D.—ASSISI TO BETTONA. 10 m. by road.

The road runs S.W. past S. Maria degli Angeli. **Bettona** is a very ancient town, with walls built of rather irregular courses of squared stone—perhaps Umbrian work.

In the **Pieve** is a picture of S. Antony Abbot by *Perugino*; and a Madonna gathering under her mantle SS. Manno and Jerome, ascribed to *Perugino*.

ROUTE 23.

ASSISI TO FOLIGNO. Rail; 10 m.

Miles.

Assisi.

7 Spello.

10 Foligno.

Montefalco, 6 m.

4 trains daily in 30 min.

Assisi Stat. (Rte. 22).

Leaving Assisi, the rly. crosses the plain of the Topino to

7 m. **SPELLO Stat.**, ✱ (3500).

The town occupies the site of the Roman *Hispellum*, and preserves part of the old wall, two ancient gates, and a few other antiquities. It is worth a visit on account of its *Pinturicchios*, and can be visited between 2 trains, or else from Assisi or Foligno.

The town is entered by the well-preserved Roman gate, the **Porta Veneris**, on which are 3 statues—a lady between 2 consuls. The chains which formerly closed the city at night are still attached to the gateway.

The *Church of **S. Maria Maggiore** contains, in the **Cappella del Sacramento**, 1., *frescoes by *Pinturicchio*: the Annunciation (signed, 1501); the Adoration of the Magi, in which the Virgin and two Angels, bending over the Child, are very beautiful, and Christ in the Temple with the Doctors. The holy-water stoup, near the W. door, is formed of a fine Roman altar. There is a fine baldacchino over the High Altar, which stands on a pavement of good tiles. In the **Choir** are a *Pietà* by *Perugino* (1521), and a Madonna by a member of his school. In the Sacristy are a Madonna by *Pinturicchio*, and a small fresco by *Lo Spagna* (1515).

S. Andrea is a Gothic Church, with vaulted apse, consecrated by

Gregory IX. in 1228. At the entrance of this Church, 1., is an old vaulted chapel, which once served as a burial-place. Its walls are covered with much-injured frescoes of the school of *Pinturicchio*. In the **S. transept** is a *large altar-piece by *Pinturicchio* (1508) of the Madonna and Child enthroned. **S. John Baptist** writes "Ecce Agnus Dei" on the ribbon attached to his cross. At the sides are SS. Andrew, Laurence, Francis, and Louis. The picture contains a letter from Gentile Baglione, bishop-designate of Orvieto.

A house is called "*Casa di Properzio*," though that poet was born at Bevagna (see below).

The higher part of the town commands an excellent view of the valleys of the Tiber and the Topino.

Outside the town, the Church of **S. Gerolamo** contains the *Marriage of the Virgin, by *Pinturicchio*, with a landscape taken from the neighbourhood.

10 m. **Foligno Stat.**, Junct. for rly. from Ancona to Rome (Rte. 28), ✱.

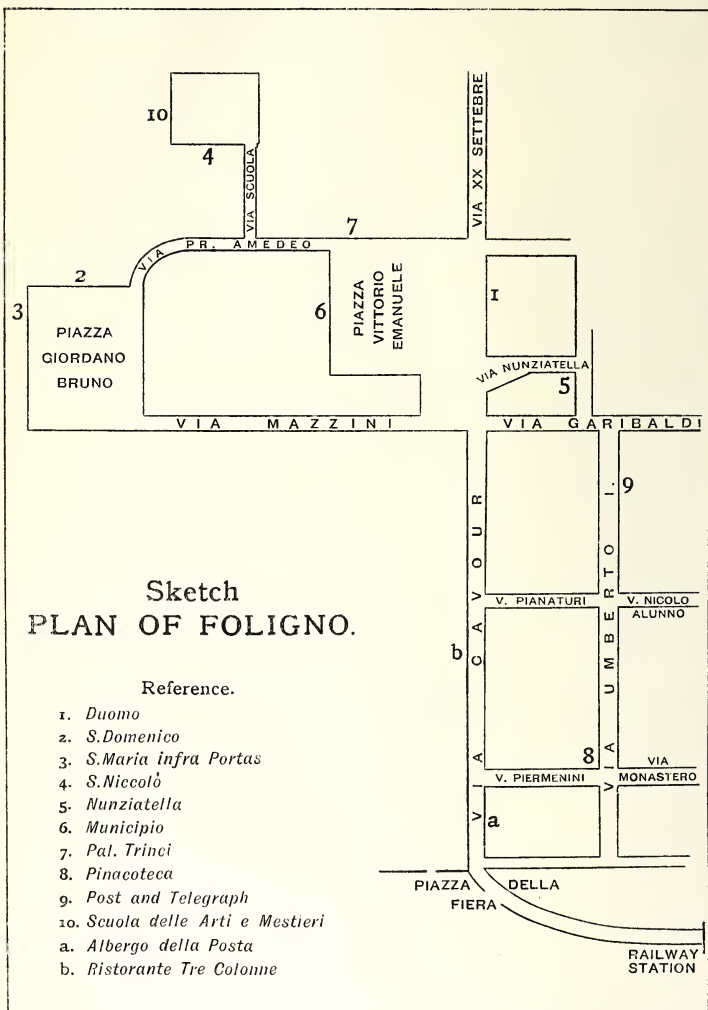
Foligno lies in the plain, close to the Stat. It occupies the site of the Roman *Fulginium*, spoken of by *Silius Italicus* as stretching out without walls. The present walls are modern and insignificant. A tradition without much authority speaks of the city as having been founded by exiles from the older Umbrian city, *Flaminium*. As a mercantile rather than a military town, it preserved its independence, latterly under the rule of the family of *Trinci*. In 1439 it was incorporated in the States of the Church. It entered the kingdom of Italy in 1870.

It is the seat of a bishop, the see having been transferred from Spello. Its first bishop, however, is said to have been *St. Chrýspolitus*, who combined its see with that of *Vectoniae* (*Bettona*).

It is a busy, mercantile city, but has no important manufactures but that of calcium carbide, used for the production of acetylene gas. Its abundant water-power might be used for many purposes. The supply of drinking-water is excellent.

Foligno has suffered much from earthquakes, and in 1832 more than 70 persons perished from this cause. It is very hot in summer.

It has not been productive of many great men; but it has produced several painters of merit. Besides earlier masters, of whom nothing remains but



fragmentary frescoes, it claims Niccolò da Foligno (called by Vasari Alunno), who was a disciple of Benozzo Gozzoli (about 1430-1502), his contemporary

Pietro Antonio Mezastris, and Melanzio.

There is not much to see in the town, and a visit of 6 hrs. would

suffice; but it is a good centre for various expeditions.

A straight avenue from the Stat. leads to the Piazza della Fiera, whence the Via Cavour leads N. into the centre of the city. In 10 min. it reaches the Piazza Vittorio Emanuele, on the l. side of which is the **Palazzo Comunale**, containing the municipal offices on the top floor. Here we find the porter (10-5, but it is often difficult to find him), who has the keys of the

Palazzo Trinci, or **del Governo**, on the N. side of the Piazza. On the upper floor of this Palace is a chapel painted in fresco by *Ottaviano Nelli* of Gubbio, a contemporary of Fra Angelico.

The triangular spaces in the ceiling contain—

S. The message of an Angel to SS. Joachim and Anna.

W. The Marriage of Joachim and Anna.

N. The Nativity of the B. Virgin.

E. St. Anna presents doves for her Purification.

Beneath these are 4 lunettes—

S. Zacharias coming from the Temple.

E. The Dedication of the Child Mary in the Temple.

N. The Annunciation.

W. The Marriage of the B. Virgin.

Beneath these on the walls the subjects are—

E. The Manger: the Adoration of the Magi. Under these, and over the Altar, is a Crucifixion, apparently by an older master, with SS. Antony of Padua, Antony Abbot, John Baptist, and Francis.

S. The Presentation of our Lord: an Angel gives the B. Virgin a palm-branch, to show that the "sword shall pierce through her own soul also."

W. The Apostles, after Pentecost, take leave of the B. Virgin, who bears the palm in her hand. They return to visit her death-bed.

N. The Death of the B. Virgin, and her Assumption.

The pictures are rather hard, more forcible than Fra Angelico's, but less
Cent. It.

delicate and beautiful: the drawing is poor.

In a loft opening out of the passage are some damaged frescoes, said to be by *Nelli*. The ceiling of the staircase, which is cut through a large hall, is worth notice.

On the E. side of the Piazza is the N. porch of the **Cathedral**, dedicated to St. Felicianus, Bishop of Foligno in the 3rd cent. The door is round-headed; at the sides of it are lions, one of them bitten on the lip by a dragon. Above it are the symbols of the Evangelists and the signs of the zodiac. The rest of the Church is entirely modernized. It has fine fluted columns of white marble.

Returning to the Pal. Trinci and passing it, we go down the Via Principe Amedeo 5 min., and turn rt. by the Via della Scuola delle Arti e Mestieri. At the end of this is a Piazza which contains the Church of

S. Niccolò. The 2nd Chapel on the S. side has a lovely *trptych by *Niccolò da Foligno*. In the middle the B. Virgin (a singularly beautiful figure) and S. Joseph worship the Infant Saviour. At the top is the Resurrection, a very vigorous treatment of the subject. At the sides are SS. Jerome, Michael, John Baptist, Sebastian, and others. In the N.E. Chapel is a very inferior Coronation of the B. Virgin, with SS. Antony Abbot and Bernardino, by the same painter.

Adjoining this Church is a **Technical School**—the Scuola delle Arti e Mestieri, where good ornamental work (iron, gesso, etc.) is carried out. There is a collection of casts from old sculptures, notably a model of the "Temple of Clitumnus" near Trevi (Rte. 28).

We return to the Via Principe Amedeo, and follow it to the end, bearing a little to l. Here, in the Piazza Giordano Bruno, is the very ancient Church of **S. Maria infra Portas**. On the N. side is a curious sunk portico, borne on 6 short round

columns. The Church is said to have been a Temple of Diana; but in the N.W. Chapel it is said that SS. Peter and Paul celebrated the Mysteries. The Church contains a number of frescoes, some perhaps of the 10th cent.: of no great merit, and entirely ruined. In the same Piazza is the Church of **S. Domenico**, now a Gymnasium, with a fine campanile.

Crossing the Piazza, we leave it by the Via Mazzini, which runs E. Where this street crosses the Via Cavour it changes its name to Via Garibaldi. The first alley l. brings us to the desecrated Chapel of the **Nunziatella**. (Entrance through the carpenter's shop next door: small fee.) It contains a very beautiful *fresco of the Baptism of our Lord, by *Perugino*. The figures of S. John and of a kneeling Angel are specially noble. The picture is much injured. There is also a fine canvas of the Angel of the Annunciation by *Lattanzio di Niccolò* (1523). In the Sacristy is the Entombment, by *Montegna*: uninteresting.

Returning to the Via Garibaldi, and crossing it, we find at the end of the Via Umberto I. a small **Picture Gallery** in the desecrated Church belonging to an asylum for poor persons. (One of the inmates opens it: small fee.) It contains a number of frescoes, by *Mezastris*, *Melanzio*, and others, much injured by removal; and some Roman and medieval sculptures and inscriptions, of little interest. (Poor catalogue, 50 c.)

Some of the other Churches in Foligno have good doorways and cloisters, and there are a few fine palaces, not, however, of the first rank.

EXCURSION A.—FOLIGNO TO THE ABBADIA DI SASSOVIVO. 4 m.

The **Abbey**, now a farm-house, has a beautiful *cloister of round arches supported on shafts of white marble;

also some good terra-cotta arcading, and a mosaic cornice.

EXCURSION B.—FOLIGNO TO MONTEFALCO BY BEVAGNA. 9 m.

The distance to Bevagna is 6 m., to Montefalco 3 m. further. Those who do not care to visit Bevagna may drive straight to (6 m.) Montefalco: 1½ hr. there, 1 hr. back. The excursion will take 6-8 hrs. A fair lunch can be obtained at Montefalco.

A post-carriage runs twice daily between Foligno and Montefalco, but at inconvenient hours.

6 m. W. of Foligno, on the river Timia (the Tinia of the Romans), is **Bevagna** (the ancient Mevania), once among the chief towns of Umbria.

The poet Propertius was born (B.C. 51), "qua nebulosa cavo rorat Mevania campo" (IV. i. 123). Here the glutton Vitellius gathered an army against Vespasian (A.D. 69), but was warned of defeat by a flock of crows so dense that it darkened the sky (Tacitus, *Hist.* iii. 56). Here it was that S. Francis preached to the birds.

There are some remains of an amphitheatre; and the Churches of S. Michele (12th cent.), S. Silvestro (1195), and Beato Giacomo (14th) are worth a visit.

3 m. from Bevagna (and 6 m. from Foligno by the direct road) is

MONTEFALCO, ☞. It rises on a hill (1516 ft.) in the midst of a fertile plain, and commands an extensive view. It deserves a visit from all who are interested in the early Umbrian painters.

On entering the town we follow the street straight up the hill. On l. we pass the Church of **S. Agostino**. (If closed, enter cloister at l., and go up the steps: small fee.) It contains a beautiful fresco of the Madonna and Child by *Melanzio* (1522); and other frescoes, much damaged. The roof of the Sacristy is painted with the 4

Latin doctors and various local saints: of little value. In a cupboard is the body of a Portuguese pilgrim.

5 min. higher up the hill is the Piazza Vittorio Emanuele. Here, on l., is the Church of **S. Francesco**, now desecrated, and turned into a picture gallery. (Custode: small fee.)

The Choir has exquisite frescoes, by *Benozzo Gozzoli*, of the Life of **S. Francis**. The series begins at the bottom of the l. side.

1. The mother of **S. Francis** is bidden by our Lord, as a pilgrim, to go to the stable for the birth of her child; he is born; a madman spreads a garment for young Francis to walk on. 2. Francis gives his cloak to a poor knight; he dreams of a magnificent castle, with banners of the Cross. 3. Francis, disowned by his father, is wrapped in the bishop's cloak. 4. The meeting of **SS. Francis and Dominic**; our Lord, darting wrath from heaven, is bidden by His Mother to behold the new apostles.

Second row. 1. The Pope's vision of Francis supporting the Church. 2. The confirmation of the Rule. 3. *Francis drives away demons from Arezzo. 4. *He preaches to birds at Bevagna; and blesses Montefalco in the person of its bishop, Mark. 5. Dining with the Count of Celano, he predicts his death.

Third row. 1. Serving as deacon at Mass at Christmas (but the vestments are red), Francis receives the Child Christ. 2. The Sultan employs a woman to tempt him; he walks on fire. 3. He receives the *stigmata*. (The crucified Seraph is in a lunette over the middle window.) 4. *Death of **S. Francis**.

On the ceiling over the altar is **S. Francis** with a book: "I bear in my body the marks of the Lord Jesus." On the other sections of the ceiling are **SS. Dominic, Rosa of Viterbo, Bernard, Catherine of Siena, and Anthony of Padua**. Beneath are a series of circles, with heads of distinguished persons connected with the Franciscan Order.

It would, perhaps, be just to rank

these works as superior to **Benozzo's** pictures at Pisa, and only inferior to those at **S. Gimignano**.

Besides these frescoes, the Church contains many other precious works of art. Close by the **W. door** is an exquisite *Adoration of the Shepherds, by *Perugino*. In the **N. aisle** is a fine *Madonna enthroned, by *Melanzio*. Next to it **S. Antony of Padua** casting out a devil, and restoring a severed leg, by *Lorenzo da Viterbo*. Also a fragment of a fresco by *Melanzio*, with a lovely Madonna in prayer. The **N.E. Chapel** contains a Crucifixion ascribed to *Giotto*. It is interesting to know that the process by which the whitewash, which covered these frescoes, was removed, destroyed much of the work of other painters, but left the hard plaster of *Giotto* almost unbroken, showing the care which the great painter spent upon the mechanical perfection of his work.

In the **N. aisle** are chapels painted by *Benozzo Gozzoli* (lovely Angels), *Melanzio*, and *Mezastris*: all greatly injured.

In the **Sacristy** is one of the tablets, with our Lord's monogram, used by **S. Bernardino** in his missions.

Almost opposite **S. Francesco** is the little Chapel of **S. Maria di Piazza**. (The custode of **S. Francesco** has the key.) It contains a beautiful but damaged Madonna and Child, by *Melanzio*.

Hence we return to the gate, pass through it, and turn l. We pass on rt. the pretentious Church of **S. Chiara**, which contains nothing of merit.

It contains the uncorrupt body of the Saint, an Augustinian nun, who received the *stigmata*, and died in 1308. Her Fest. (Aug. 18) is kept with much ceremony. (See Symonds, *Ital. Byeways*, p. 105.)

A few yards further the **Via Cavour** (formerly the Borgo) turns to rt. In it is the Church of **S. Illuminata**, a female hermit of Todi, and martyr, of the 4th cent. It is full of frescoes by *Perugino*, *Melanzio*, and *Pietro da*

Foligno, all spoiled by neglect, and, still more, by repainting. The best is in the 1st Chapel on l.—the Martyrdom of S. Illuminata, by *Melanzio*. Above it are adoring Angels, by a disciple of *Pinturicchio*.

Almost opposite this Church is the Church of **S. Bernardo**, with a beautiful Madonna and Child, with Saints, by *Melanzio* (1515).

Hence it is a walk of about 1 m., along a shadeless road, to the Church of **S. Fortunato**, with an inscription giving 402 as the date of its foundation. It contains a *fresco by *Benozzo Gozzoli*, of the Madonna and Child (1450): probably only a part of the original picture, the rest having been destroyed in the construction of a chapel. A **Chapel in the cloister** is entirely painted by *Tiberio da Assisi* with the Life of S. Francis. In a lunette over the door is a *fresco of the Madonna and Child, with SS. Francis and Bernardino.

From Montefalco it is a beautiful drive of 7-8 m. to **Trevi**, by the valley of the Clitunno. The road passes the Church of S. Fortunato.

The road leaves the city by the Porta S. Pietro (p. 147) and Porta S. Costanzo. It descends into the valley of the Tiber.

9 m. **Ponte Nuovo** (575 ft.), a picturesque brick bridge, with a gateway and tower. The Tiber is crossed, and its l. bank followed to

11 m. **Deruta**. The town lies above the road, l. The Church of S. Francesco contains, in the apse, a fresco of the Madonna and Child, with SS. Bernardino and Francis, signed by *Niccolò da Foligno* (1458).

14 m. **Casalina**, a miserable village, formerly the property of S. Pietro, Perugia.

28 m. **TODI** (4500), ☆ (1000 ft.).

Todi is the ancient Umbrian city of Tuder, mentioned by Silius Italicus (iv. 222)—

“Excelso summi qua vertice montis
Devexum lateri pendet Tuder.”

It is probable that, although an Umbrian town, Tuder was open to Etruscan influences; for a statue of Mars, found here, but now in the Museo Gregoriano at Rome, has an inscription in the Umbrian language, but in Etruscan characters, like the Tables at Gubbio (Rte. 20). The city is said by Silius (viii. 464) to have been devoted to Mars.

Todi is the birthplace (about 1230) of Jacopo de' Benedetti, called *Jacopone da Todi*. He was educated as a lawyer, and was noted for the keenness of his wit. He was converted on the sudden death of his wife by discovering that under her fine clothes she had worn a hair shirt. In 1278 he became a Franciscan. Like most of his order, he espoused the cause of Celestine V., the hermit-Pope of the *gran rifiuto*, and attacked Boniface VIII. in frequent satires. Boniface (in 1298) imprisoned him at Palestrina. “When will you get out?” asked the Pope. “When you get in,” answered the friar. He was not released until after the death of Boniface (1303), and died on Christmas Eve, 1306. Besides his satires he composed hymns (*laudi*) which earned him the title of “God’s troubadour”—“il giullare di Dio.” The

ROUTE 24.

PERUGIA TO TODI AND TERNI.

By road. 57½ m.

Miles.

Perugia.

28 Todi.

57½ Terni.

The road is good, and recommended to bicyclists. Diligence daily.

Perugia (1300 ft.). (See Rte. 21.)

noble "Stabat Mater," and the more lovely imitation of it, "Stabat Mater Speciosa," are ascribed to him (Gebhart, *Italie Mystique*, pp. 257, ff.).

The city lies on the very steep slope of the hill. Just within the gate, l., is the Church of **S. Niccolò**, with a good 14th-cent. doorway and wheel-window, and frescoes of the same date, badly restored. Behind the Church, in a garden, are scanty remains of an **amphitheatre**.

Higher up the hill is the **Piazza del Duomo**. Here stands, on the N. side, the

Duomo, begun in the 11th cent., and altered in the 14th or 15th. It is approached by an imposing flight of 29 steps. Its front has 3 pointed doorways, each surmounted by a wheel, of which the central one is remarkably fine. Of the flanking towers in the original design, one only has been erected. The wall of the rt. aisle, against the lower part of which a row of mean shops and houses has been built, has good windows in its upper range. Behind the round apse is some rich and ornamental work belonging to the original foundation of the 11th cent., and on the l. side a good arcade runs under the eaves.

The nave has 9 round arches on alternate pilasters and ancient columns with rich and varied capitals of foliage, or figures of Saints. At the 2nd altar, l., are remains of a fresco by *Lo Spagna*, representing the Holy Trinity. Under the 14th-cent. Choir is a crypt. In the Chapter-house are half-length oil-paintings of SS. Peter and Paul, by *Lo Spagna*.

The Gothic ***Palazzo Comunale**, on the E. side of the Piazza, has a **Pinacoteca** to the l. on the ground floor, containing a fine ***Coronation** of the Virgin, in tempera, with a Choir of Angels, by *Lo Spagna* (1511); 25 Saints are grouped below. The predella is at the Louvre. By him also are 2 panels of Saints, and other small pictures. A few local antiquities are here exhibited.

The **Palazzo del Governo**, on the S. side of the Piazza, is a good Renaissance building. On its front is a bronze eagle, with its feet resting on brackets.

The street on the rt. leads immediately to the Church of **S. Fortunato** (1292), also approached by steps, with a triple doorway, of which the central one is pointed and the others round. The upper part of the façade is unfinished. The campanile ends in a short pyramidal spire. The Church consists of a nave of 4 large bays, aisles of equal height, and a polygonal apse. There are no transepts. The Choir-stalls are well carved with arabesques.

If we descend the steps in front of the Church, the l. street leads to the **Porta Valle**; a little beyond which, below the road rt., are some extensive and massive remains of the Roman city wall.

1 mile from the gate (the road bears in a curve round the hill) is the finely proportioned ***Church of S. M. della Consolazione**, designed by *Cola di Matteuccio* in 1508. The plan is very simple, consisting of a Greek cross with round-apsed Choir, the other 3 arms ending in heptagons, and opening immediately out of the spacious centre, which is covered with a lofty dome. For quiet grandeur of effect, and tasteful elegant design, there is not a more remarkable building of the kind in Italy. All the piers, columns, and vaulting ribs are of travertine; but the fittings of the interior are unusually mean.

On the opposite, or E., side of the town is the Church of **S. Prassede**, with an unfinished front of red and white horizontal courses, and a good 14th-cent. doorway. There are several other small Churches in the town, of a similar character.

In this neighbourhood, and within the medieval walls, are fine remains of the **Roman** (not Etruscan) wall, built of huge rectangular blocks.

(From Todi a good and picturesque road leads to (29 m.) **Orvieto** (p. 59). For carriages, see Index.)

After leaving Todi the road to Terni first descends, and then ascends (1226 ft.) the hills which separate the valley of the Tiber from that of the Nera.

50 m. **S. Gemini** (1500), a poor village (1105 ft.). 1 m. further a road diverges rt. to (9 m.) **Narni** (Rte. 28).

57½ m. **TERNI**, ☆ (Rte. 28).

ROUTE 25.

BOLOGNA TO ANCONA. 127 m. by rail.

Miles.	
	Bologna.
69	Rimini.
90	Pesaro.
98	Fano.
112	Senigallia.
122	Falconara, junct.
127	Ancona.

4 trains daily, in 4-8 hrs.

For the line as far as (69 m.) **Rimini**, see *Handbook for Northern Italy*.

The rly. skirts the Adriatic, and coincides as far as **Fano**, with the ancient *Via Flaminia*.

80 m. **La Cattolica** Stat., so called from the residence here of the Catholic bishops, who retired from the Council

of **Rimini** (359) when it became **Arian**.

EXCURSION A.—LA CATTOLICA TO GRADARA. 6 m.

The road runs S. along the coast for 4 m., and then turns inland to (2 m. further) **Gradara**, a picturesque fortified town. In the Municipio there is a picture of the Madonna with 4 Saints, by *Giovanni Santi* (1484). In the Oratory of the Rocca, at the highest point of the town, there is an *altar-piece with predella, by *Andrea della Robbia*.

90 m. **Pesaro** Stat. (12,000).

Pesaro is the ancient *Pisaurum*, originally an Umbrian town. It was sacked by Vitiges the Goth in 536, but regained and rebuilt by Belisarius in 539. It was one of the 5 maritime cities which maintained a nominal allegiance to the Emperor of Constantinople under his exarch, or viceroy, at Ravenna. In 1512 it fell under the power of the della Rovere of Urbino, and became a centre of refinement. After the death of Francesco Maria della Rovere (1631), it passed, with the rest of his domain, to Pope Urban VIII. It had in the 17th cent. a great reputation for majolica.

It was at one time the residence of Bernardo Tasso, and his more celebrated son, Torquato. It was the birthplace of the musician Rossini.

Entering the town by the Porta Garibaldi, we pass along the broad Via Branca to the Piazza Vittorio Emanuele. On the rt. is the Church of **S. Domenico** (now a barrack), with a fine Lombard doorway. Opposite to it is the sumptuous Prefettura, once the palace of the Dukes of Urbino.

Crossing the P. Vitt. Emanuele diagonally, and turning to rt. down V. Lavardini, we reach the Church of **S. Francesco**, now the Cathedral. It contains a *Coronation of the Virgin, with predella, by *Giovanni Bellini*, much damaged. At the end of the N. aisle is the tomb of the Beata Michelina.

She married a Malatesta of Rimini, and, after his death, became a Franciscan Tertiary. Her relations took her devotion for madness, and imprisoned her. She died in 1356. Her Fest. is June 19.

The Via Rossini, which runs N.E. from the P. Vitt. Emanuele, contains Pal. Moschi, the birthplace of Rossini, with a public collection of pictures, majolica, etc. (open Sundays and Thursdays, free). Beyond it is the disused Duomo.

Returning to the Piazza Vitt. Emanuele, and turning out of it rt. (Via xi. Settembre), we pass the curious Lombard portal of the Church of S. Agostino.

Retracing our steps as far as the Via Mazza, and turning to rt., we reach the **Ateneo**. (Admission daily 10-2, 50 c.; Sundays and Thursdays, 10-12, free.) It contains various collections: Roman and early Christian antiquities; *majolica; a few pictures; coins, etc. On the 2nd floor is the Biblioteca Olivieri (open daily except Sundays, 9-4), rich in MSS., especially of the late Renaissance.

N.W. of Pesaro rises **Monte S. Bartolo**, or **Mte. Accio**, on which the Latin dramatist L. Accius (B.C. 170) is said to have been buried. Near the summit of this hill, 2 m. from Pesaro, is the **Villa Imperiale**. (Order for admission to be obtained at 5 V. Mazza.) It was built by the Duchess Leonora, wife of Francesco Maria II., Duke of Urbino, to surprise her husband on his return from war (1530).

For road from Pesaro to Urbino and Borgo S. Sepolcro, see Rte. 26.

The rly. continues along the coast to
98 m. **Fano Stat.**, ☆.

Fano stands on the site of the ancient Fanum Fortunae. The walls are said to have been built by Augustus, and

restored by Constans, about 330. It was destroyed, like other towns in the neighbourhood, by Vitiges. The port was restored by Paul V., and named after him, Porto Borghese.

Here Pope Julius II. (Giuliano della Rovere) established, in 1504, the first printing-press with movable Arabic type; and here Clement VIII., son of a Florentine exile, Salvestro Aldobrandini, was born (1536).

Fano, possessing a level beach, is now a favourite place for sea-bathing.

Near the entrance of the town is the Church of **S. Francesco**, the *loggia* of which contains, on the rt., the tomb of Pandolfo Malatesta (1460); and, on the l., *that of his wife. She lies on a red marble sarcophagus, under a rich Gothic canopy, one section of which contains the Crucifixion, and the others figures of Saints. The monument is perhaps by L. B. Alberti.

S. Agostino contains a Guardian Angel, by *Guercino*, celebrated by R. Browning.

S. Croce (attached to the Hospital) has an *altar-piece by *Giov. Santi*—the Madonna and Child, with SS. Joachim, Helena, Sebastian, and Roch.

S. Maria Nuova, in the Via Buonacarsi, has a good portico. The 3rd Chapel on the S. side has a beautiful *Madonna and Child, with Saints, by *Perugino* (1497). The predella, with the Life of the Virgin, is specially beautiful. On the N. side, the 1st Chapel has a Visitation by *Giov. Santi*; and the 2nd Chapel, an *Annunciation, by *Perugino* (1498).

The **Duomo**, dedicated to S. Fortunatus (Bishop of Fano about 620), has been modernized. Outside are 4 lions, on which the columns of the portico rested. The 4th Chapel on the S. side contains 16 frescoes by *Domenichino*, damaged by fire and restoration.

Close by is the simple and grand ***Triumphal Arch**, built in honour of Augustus, and completed by Constantine.

For the road from Fano to Fossato by the Furlo Pass, see Rte. 27.

About 2 m. beyond Fano, the rly. crosses the broad and rapid river **Metauro**, or **Metro**.

On the banks of the Metaurus (compare p. 172) the Romans, under C. Claudius Nero, defeated and slew Hasdrubal, the brother of Hannibal, as he was marching to the relief of the Carthaginian army (B.C. 207). This victory turned the course of the Second Punic War in favour of Rome. Horace alludes to it (*Od.* iv. 4)—

"Quid debeas, o Roma, Neronibus
Testis Metaurum flumen et Hasdrubal
Devictus."

112 m. **Senigallia** Stat., ☆.

The town was founded about B.C. 400, by the Gallic tribe, the Senones, who invaded Italy. Their name is also perpetuated in the French town of *Sens*, their capital, and the river *Seine*. It was called *Sena Gallica*, to distinguish it from *Sena Julia* (*Siena*). It was destroyed by Cn. Pompey in the war between Marius and Sylla (B.C. 83).

Senigallia fell into the hands of the Malatesta of Rimini; but in 1459 Pius II. received it in pledge for a loan from Gismondo Malatesta; and in 1474 Sixtus IV. conferred it on his nephew, Giovanni della Rovere, on his marriage with the infant daughter of Federigo, Duke of Urbino. When the Romagna revolted (1502) against the tyranny of the Papal government, Senigallia was captured by the infamous Caesar Borgia, son of Alexander VI. Hither he invited, as for a conference, the generals who were opposed to him. He greeted them with embraces, made them prisoners, and strangled the leaders of them. Their soldiers were put to the sword.

The Fair of S. Mary Magdalene, established here in 1200, and enriched with privileges by Paul II. in 1464, is still interesting. It is held every year from July 20 to Aug. 8.

Senigallia was the birthplace (in 1792) of Pius IX. (Mastai Ferretti).

In the Franciscan Church of **S. Maria delle Grazie**, 2 m. W. of the

town, is a fine picture of the Madonna with SS. John Baptist, Louis, Francis, Peter, Andrew, and John the Evangelist, by *Perugino*, injured by repainting. There is also a Madonna, by *Pietro della Francesca*, or his pupil, *Fra Carnevali*.

Beyond Senigallia is

122 m. **Falconara** Stat. junct. for the line to Foligno and Rome (Rte. 28).

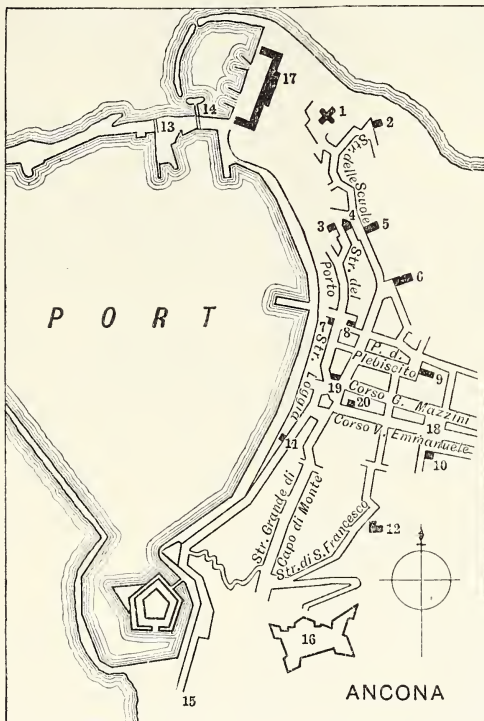
127 m. **ANCONA** Stat., ☆ (28,000).

Ancona is said to have been founded by exiles from the tyranny of Dionysius in Sicily, about B.C. 405. Its name (*ἄγκων* = "elbow") is derived from the curved promontory which forms its harbour. It was a celebrated port in the time of the Romans, and was occupied by Caesar after the passage of the Rubicon. Its importance in the time of Trajan is shown by the magnificent works undertaken by that emperor. It was one of the cities of the Maritime Pentapolis (see p. 166). In 550 it was besieged by Totila, and was plundered in the same century by the Lombards, who placed over it an officer whose title (*marchio* or *marquess*) was borrowed from the Marche, or borderlands, between the Lombard and the Roman territory. After having recovered from the sack of the Saracens, it became a free city, and enjoyed its privileges until 1532, when it was surprised by Gonzaga, general of Clement VII., who, under the pretence of defending it against the incursions of the Turks, erected a fort and filled the city with papal troops. The first result of this measure was the overthrow of the aristocratic constitution which had prevailed for about 2 centuries; the senators or *Anziani* were expelled, the principal nobles were banished, and the dominion of the Holy See was established. On Sept. 29, 1860, it joined the kingdom of Italy. The harbour is excellent and capacious, but the trade is not increasing.

The principal objects of interest may be visited in the following order: *Arch of Trajan, *Cathedral, La Misericordia, Loggia de' Mercanti, S. Francesco, S. M. alla Piazza, Prefettura, Picture Gallery, S. Agostino.

The ***Arch of Trajan**, which has been pronounced the finest in the world, stands on the old mole. It was erected in honour of Trajan, A.D. 112, by Plotina, his wife, and Marciana, his sister. The faces have

two Corinthian columns on their pedestals, and the attic on the side of the town bears three inscriptions recording the motives for its erection, with the names of Plotina and Marciana.



1. Cathedral.
2. S. Bartolommeo.
3. Misericordia.
4. Palazzo del Comune.
5. Gesu.
6. S. Francesco.
7. Albergo della Pace.
8. S. M. della Piazza.
9. S. Domenico.
10. Post Office.

11. Albergo Milano.
12. S. Agostino.
13. Arco Clementino.
14. Arco Trajano.
15. Road to Rly. Stat.
16. Fortress.
17. Arsenal.
18. Piazza Roma.
19. Theatre.
20. Hôtel Vittoria.

The **New Mole** is also decorated with a heavy triumphal arch, erected by Clement XII., from the designs of *Vanvitelli*.

The harbour is defended by several forts; the oldest of which was built

by Clement VII. in 1532, from the designs of *Antonio da Sangallo*.

Within the harbour, on the W. side, is the **Lazzaretto**, built in the form of a pentagon by Clement XII. in 1732; it is now used as a warehouse. From

the N. extremity of the harbour runs out a long mole.

The ***Cathedral**, dedicated to S. Cyriacus (Bishop of Ancona, and martyr under Julian, 362), stands on an eminence commanding a fine *view over the town and harbour. It occupies the site of a Temple of Venus, mentioned by Juvenal in a passage alluding to the Greek origin of the city :—

“ Ante domum Veneris quam Dorica sustinet
Ancon.”

Sat. iv. 40.

The present Cathedral is of the 10th cent., with the exception of the façade, which is of the 13th. The front has a wheel-window, and a superb Gothic doorway. It has 9 columns and a central pointed arch, the first frieze of which has on it 31 busts of saints; the second has grotesque animals and other similar devices. The porch is supported by 4 columns, the 2 outer resting on colossal lions of red marble; on the vault of the porch are the emblems of the Evangelists; on the left are several reliefs of saints.

The interior, in the form of a Greek cross, one of the arms of which has been subsequently prolonged as the choir, exhibits the 10 columns of the Temple of Venus; the transepts are ascended by steps, and are divided from the body of the church by richly carved marble screens. The cupola is 12-sided, with a corresponding groining on the vault, and is considered by d'Agincourt as the oldest in Italy.

In the subterranean chapel under the rt.-hand transept is the fine sarcophagus of Titus Gorgonius, Praetor of Ancona; in that on the opposite side of the nave, beneath the altar of the Holy Sacrament, is a highly decorated chapel or crypt, containing the tomb of S. Ciriaco. In a chapel on l. of the choir, over the monument of the Villa family, is a good portrait of a child, by *Tibaldi*. The Giannelli monument is an interesting specimen of the cinquecento style; that of Lucio Basso is also worthy of notice.

Detached from the church is a medieval square campanile. From a piazzetta to the rt. is a fine view of the rocky coast-line. Below the Cathedral are remains of a Roman amphitheatre.

The Church of the **Vergine della Misericordia** has a curious door, ornamented with fruit, of the early Renaissance.

The **Loggia de' Mercanti** (Exchange) was designed by *Tibaldi*. The ornaments of its façade are elaborate, and the arches have a Saracenic character. The roof is covered with frescoes by *Tibaldi*, representing the Ascension of our Lord, and the Cardinal Virtues. At the end, Hercules taming monsters.

S. Francesco has a very *rich Gothic doorway, with a pointed arch and a projecting transom covered with heads of saints. The canopy is very elaborate, containing statues of saints in niches, surmounted by fretwork pinnacles. The relief over the entrance represents S. Francis receiving the stigmata. This fine church has been converted into a barrack, and the adjoining large convent into an hospital.

Sta. Maria della Piazza exhibits the most curious prodigality of medieval ornament. Its small *façade has 3 parallel rows of round-headed arches, with rich mouldings resting on low columns in imitation of the Corinthian order; the door has likewise a round-headed arch, with knotted columns. The frieze is full of birds, animals, grotesque figures, and foliage; the side door is pointed and has a porch. The 2nd chapel contains a good Virgin enthroned, by *Lorenzo Lotto*.

At one corner of the Piazza Plebiscito is the **Prefettura**, a handsome edifice in the Italian-Gothic style, having two entrances in the form of triumphal arches; the Court, 3 sides of which are surrounded by Gothic piers, dates from 1400; the

huge Clock Tower (Torre dell'Orologio) was erected in the time of Paul V.

Adjoining the church of S. Domenico is a small **Gallery of Pictures** (Sun. and Th., 10-2, free). The most remarkable are a **Madonna* of 1520, and a late Crucifixion, by *Titian*; an Assumption and a *Madonna* with Saints, by *Lorenzo Lotto* (1530); and a small **Madonna* by *Crivelli*, of exquisite colour and finish.

S. Agostino (now a barrack) has a rich doorway, in which fluted Corinthian columns are introduced. The interior was rebuilt by *Vanvitelli*. The relief over the door represents a vision of S. Augustin.

Rly. to Rome (Rte. 28); to Loreto and Ascoli (Rte. 30).

Frequent steamers to Venice, Brindisi, and Bari, and other Italian ports; also to Trieste and Zara. (See Indicatore Ufficiale, and Index.)

ROUTE 26.

PESARO TO S. GIUSTINO BY URBINO.
By road. 62 m.

Miles.

	Pesaro.
23	Urbino.
33	Urbania.
62	S. Giustino.

Since the opening, in 1898, of the rly. between Fabriano and Urbino (Rte. 29), it is not likely that many persons will choose this road; yet it runs through an interesting country,

and will repay those who prefer driving to rly. It is recommended to bicyclists. The road is generally good, but dusty; and in parts it is exceedingly steep.

From Pesaro to Urbino there is a diligence twice a day in 5 hrs.: very uncomfortable. From Urbino to S. Giustino there is a diligence once a day. (For carriages, etc., see Index.)

Pesaro Stat. on the Bologna-Ancona rly. (Rte. 25). The road leaves the city by the Porta del Porto, crosses the river Foglia, and follows the coast to

2 m. **S. Maria alle Fabbrecce**. Here it turns l., crosses the rly., and runs along the l. bank of the Foglia. After about 10 m. it begins to rise rapidly. At 21 m., where 4 roads meet, we take that which runs rt.

23 m. **Urbino Stat.**, ☆ (1320 ft.). (See p. 183.)

Beyond Urbino the road rises to 1700 ft., and then descends to

33 m. **Urbania Stat.**, ☆ (895 ft.). (See p. 183.) Here the road enters the valley of the Metauro.

40 m. **S. Angelo in Vado** (3000), the ancient Tifernum Metaurense, and the birthplace of the poor painter Fed. Zuccaro. In the little Hospital of S. Rocco is a good 15th-cent. picture of S. Sebastian.

(8 m. from S. Angelo is the Franciscan Convent of **Montefiorentino**, which contains a very fine **Madonna* and Child, with Saints, by *Giovanni Santi* (1489); and the tomb of the giver of the picture, Oliviero Pianiani, and his wife.)

43½ m. **Mercatello** (1200).

49 m. **Lamoli** (1960 ft.). Here the road begins to ascend, by a series of zigzags, the central chain of the Apennines. It reaches the highest point at

54 m. **La Bocca Trabaria** (3425 ft.). Hence it descends less rapidly to

62 m. **S. Giustino**, ☆ (1080 ft.), Stat. on rly. from Arezzo to Fossato (p. 129).

ROUTE 27.

FANO TO FOSSATO BY THE FURLO PASS.
Carriage road. 59 m.

Miles.

- Fano.
- 16 Fossombrone.
- 21 Passo del Furlo.
- 31½ Cagli.
- 45 La Scheggia.
- 59 Fossato Stat.

The road passes at first through beautiful scenery, and the actual Pass of Furlo (between Fossombrone and Acqualagna) is exceedingly grand. The latter part of the way is comparatively uninteresting. The traveller who wishes to take advantage of the new line to Urbino can exchange road for rly. at Acqualagna or Cagli (Rte. 29); or perhaps the easiest way of seeing the Furlo Pass is to make it an excursion from Acqualagna.

There is a diligence daily from Fano to Fossato Stat. in 13 hrs.

The earlier part of the route is recommended to bicyclists. The road as far as Fossombrone is excellent, though very dusty in summer. Beyond Fossombrone it is fair.

Fano Stat. on line from Bologna to Ancona (Rte. 25).

The road leaves the town by the Porta Mazzini, following the ancient Via Flaminia. It is at first almost level.

8½ m. **Calcinelli.** Here the valley contracts, and the road approaches the river Metauro.

16 m. **Fossombrone** (8000), ☆.

The town arose from the ruins of Forum Sempronii, of which some fragments remain at S. Martino al Piano, 2 m. N.E. The old town was destroyed by the Goths under Totila (A.D. 550). The modern town, which is built along the l. bank of the

Metauro, belonged to the Malatesta family of Rimini till the reign of Sixtus IV., when it was sold to Federigo, Duke of Urbino. Thus it passed into the possession of the Holy See (see Urbino, Rte. 29). Napoleon granted it to Eugène Beauharnais, under whom and his son, the Duke of Leuchtenberg, it advanced to considerable prosperity. After 1815 it was restored to the States of the Church, and in 1860 it entered the kingdom of Italy.

It has a considerable commerce in silk and in woollen goods.

Its bishopric dates from the 5th cent.

The **Duomo** is dedicated to S. Aldobrandino, an Augustinian canon and bishop in the 12th cent. Fest. May 1. It contains some inscriptions from the ancient city.

Beyond Fossombrone the scenery becomes very fine, rich in oaks, with picturesque views.

19 m. **Calmazzo.** Here a road diverges rt. to (9 m.) Urbino (Rte. 29).

About 2 m. further is the reputed site of the battle of the Metaurus. Hasdrubal, brother of Hannibal, besieged the Roman consul M. Livius in Senigallia. The other consul, C. Claudius Nero, reached Senigallia by forced marches, and threw himself into the city. Hasdrubal, unable to face the united Roman army, attempted to retreat by a mountain road; but his guides deceived him, and, overtaken in a place where he could go no further, he was obliged to give battle. He was entirely defeated, with a loss of 50,000 men, and fell in the field. The Roman generals announced his death by throwing his head into Hannibal's camp at Canusium. The battle took place B.C. 207. It practically decided the Second Punic War. It is commemorated in the name of a neighbouring mountain — Monte di Asdrubale.

21 m. Here the road enters on the ***Passo del Furlo** (580 ft.), where, for about 1 m., the river Candigliano forces its way through a narrow ravine, between perpendicular precipices.

The road through the Pass was at first constructed on a shelf along the

face of the precipice, where now a cottage overhangs the torrent. Vespasian (A.D. 76) cut a tunnel, about 126 ft. long, 18 ft. broad, and 15 ft. high. An inscription near the N. end records his work. The passage is called Petra Intercisa and Petra Pertusa by ancient writers; its current name is derived from the late Latin *forulus* = passage.

The passage is connected with another battle which was the salvation of Rome. In 552 Totila, with his Gothic army, was ravaging the neighbourhood of Rome. Narses, the general of Justinian, gathered his army at Ravenna, marched by the Furlo Pass, and fell upon Totila unexpectedly near Gualdo Tadino (p. 174). The Goths were routed, and Totila slain.

25 m. **Abbadia del Furlo**, at the end of the defile. The Church contains some ancient frescoes.

26 m. **Acqualagna**, ✕ (see Rte. 29). The road here touches the rly. from Fabriano to Urbino, and runs parallel with it as far as

31½ m. **Cagli**, ✕ (see p. 182). The road enters another defile.

35½ m. **Ponte Grosso**, a Roman bridge.

37½ m. **Cantiano** (2800), a small fortified town, supposed to have sprung from the ruins of Luccolum, destroyed by Narses. The Collegiate contains a Holy Family, by *Perugino*.

After Cantiano (1150 ft.) the road ascends steeply to

45 m. **La Scheggia**, ✕ (2000 ft.), a walled village, with an ancient palace and Cathedral, on or near the Roman town ad Aesim, at the source of the Aesis (Esino).

Near La Scheggia, on Mte. Petrara, was the Temple of Jupiter Apenninus, the religious centre of the Umbrians, as Mons Latiaris was of the Latins. Its oracle was consulted by the Emperor Claudius. Here were found the celebrated Eugubian Tables (see Gubbio, Rte. 20), and many other Umbrian and Roman relics.

(From La Scheggia a road runs

W. to (15 m.) Sassoferrato (p. 182), passing (3 m. from La Scheggia) Sentino, the site of the final defeat of the Samnites by Rome (B.C. 295).

Another road runs S.W. from La Scheggia to (7½ m.) Gubbio (p. 133), passing the Bottaccione, an immense medieval reservoir for providing water for the town.)

Beyond La Scheggia the road proceeds to

55 m. **Sigillo** (1200), the station **Helvillum**, on the Via Flaminia, the pavement of which may be traced in the neighbourhood. There are also 2 Roman bridges.

Near Sigillo are some fine stalactite caves, one of them reputed to be 1 m. long, and to end in a deep lake.

59 m. **Fossato** Stat. on rly. from Ancona to Rome (Rte. 28).

ROUTE 28.

ANCONA TO ROME BY FABRIANO AND FOLIGNO. By rail. 184 m.

Miles.

	Ancona.
5	Falconara, Junct.
16	Jesi.
40	Albacina, Junct.
45	Fabriano, Junct.
55	Fossato, Junct.
58	Gualdo Tadino.
81	Foligno, Junct.
86	Trevi.
96	Spoletto.
114	Terni, Junct.
122	Narni.
133	Orte, Junct.
184	Rome.

3 trains daily, in 8-12 hrs.

The line passes through beautiful country, especially in the district between Jesi and Fabriano, and between Trevi and Orte. Travellers should endeavour to travel by daylight.

Ancona. (See p. 168.)

5 m. **Falconara Stat.** Junction for Rimini and Bologna (see Rte. 25). Here the line turns to W., running up the valley of the Esino, the ancient Aesis, which formed at different times the boundary between the Senones and Italy proper, and that between Umbria and Picenum.

11 m. **Chiaravalle Stat.**, named after a Cistercian Convent on rt.

16 m. **Jesi Stat.**, ☆ (6000).

Jesi is the ancient Aesis, a Roman colony and municipality. Here were born the Emperor Frederick II. (1194), and the musician Pergolese (1710). It is now an active manufacturing town. The well-preserved walls are medieval.

The **Cathedral** is dedicated to S. Settimio, the first Bishop of Jesi, and martyr under Diocletian, about 303.

The **Pinacoteca** contains a Visitation with *the Annunciation in a *lunette*, and 4 other pictures, by *Lorenzo Lotto*; and an admirable **predella* by the same painter, with the history of S. Lucy.

30 m. **Serra S. Quirico Stat.** The medieval stronghold of S. Quirico stands on an abrupt limestone peak (1595 ft.) 1 m. to N.

Here the line enters a grand gorge, called the Passo della Rossa, from the red limestone. There is a tunnel about 1 m. long.

40 m. **Albacina Stat.** Junction for Macerata and Portocivitanova (Rte. 31).

45 m. **Fabriano Stat.**, ☆ (8000). Junction for Urbino (Rte. 29).

Fabriano is an industrious town, largely engaged since 1564 in the manufacture of paper.

It produced a school of painting, not of supreme importance. Its first

conspicuous member was Allegretto Nuzi, who is registered among the painters in Florence in 1346, and died about 1365. He seems to have had his artistic training at Gubbio. His more distinguished pupil was Gentile da Fabriano (1360-1427?). He may be described as a rival of Fra Angelico, superior to him in magnificence, but far inferior in delicacy and spirituality. No important work of his survives in his native place. Francesco di Gentile, perhaps his son, and Antonio, his pupil, are inferior painters.

The Church of **S. Niccolò** has, l. of the entrance, an early fresco of the Crucifixion. The Choir is painted in distemper by *Malatesta*.

The Church of **S. Lucia** has, in the Sacristy, a good fresco by a pupil of *Gentile*.

In a small **Pinacoteca** there are a Death of the Virgin, by *Antonio da Fabriano*; a Madonna and Child, by *Lorenzo da S. Severino*; and a Madonna with Saints, by *Filippo Veronese*.

Beyond Fabriano the rly. ascends rapidly to the central chain of the Apennines, passes through a long tunnel, and over a fine viaduct to

55 m. **Fossato Stat.** Junction for Arezzo by Gubbio (Rte. 20).

Fossato is also the starting-point of the road to Fano by the Furlo Pass (Rte. 27).

58 m. **Gualdo Tadino Stat.** The little walled town (2360) lies almost 2 m. to E.

Gualdo Tadino occupies the site of Tadinum, mentioned by Pliny. It was the scene of a great Roman victory in 552. Totila and his Goths were encamped near a spot whose name — *Busta Gallorum* — commemorated another Roman success. Narses made a forced march from Ravenna, pushed through the Furlo pass, and fell on the Goths, who were entirely routed, and Totila slain (see Gibbon, *Decline and Fall*, ch. xliii.). Tadino appears as an enemy of Gubbio in the Eugubian Tables (see GUBBIO, p. 135).

Gualdo Tadino is the birthplace of Matteo da Gualdo, a disciple of Benozzo Gozzoli, and of Bernardo da Gualdo, a poor follower of Signorelli (15th cent.).

The **Duomo** has a good rose window, and pictures by *Niccolò da Foligno* and *Bernardino di Mariotto*. In the Church of **S. Francesco** there is a good *altar-piece by *Niccolò da Foligno*. The **Pinacoteca**, in the Municipio, contains an *altar-piece of the Madonna and Child with Saints by *Niccolò da Foligno*, and a good specimen of *Matteo da Gualdo* (1462).

The rly. gradually descends the valley of the Topino to

69 m. **Nocera Umbra** Stat. The village, ✱ (1200), lies out of sight, about 3 m. from Stat., on the ancient Via Flaminia.

It represents the Nuceria Camellaria of Pliny, and is called *Umbra* to distinguish it from other towns of the same name. It is famed for its mineral waters, sold all over Italy.

The **Duomo** contains, in the Sacristy, one of the finest works of *Niccolò da Foligno* (1483); the B. Virgin worshipping the Holy Child; the Coronation of the Virgin; and 38 figures of Saints.

81 m. **Foligno** Stat., junction for Assisi (Rte. 23, where a description of the town is given).

86 m. **TREVI** Stat. The town (1200) ✱ lies on a hill 2 m. E. of the Stat., 1380 ft. above the sea.

It is preferable to drive from Foligno to Trevi, $7\frac{1}{2}$ m. The road by S. Martino is rough and steep, but exceedingly beautiful. It is not, however, recommended to bicyclists, for, in rainy weather, two torrents have to be crossed.

As we ascend the steep hill from the Stat. we pass, rather more than half-way, the Church of **La Madonna delle Lagrime**, in which there is a large *fresco by *Perugino* (one of his finest works, 1521) of the Adoration of the Magi, with SS. Peter and Paul, and a beautiful landscape. On the l. is a fine picture of the Burial of our Lord, by *Lo Spagna*, over which is a bishop, perhaps S. Augustine.

The Church of **S. Emiliano** contains a magnificent altar-piece in marble

and terra-cotta, by *Rocco da Vicenza* (1521).

In the **Municipio** is a small **Pinacoteca**. It contains an early Umbrian triptych of the Passion, with other scenes from the Gospel; and a Coronation of the Virgin, by *Lo Spagna* (1522).

$\frac{1}{2}$ m. outside the town, on the road to Foligno, is the Franciscan Convent, lately repurchased from the Government, of **S. Martino**. It contains in the *loggia* a Madonna and Child with Angels, signed by *Tiberio d'Assisi*; and in the adjacent Mortuary Chapel a Madonna encircled by Cherubs and Angels, with SS. Jerome, John Baptist, and Francis, and Fra Leone, by *Lo Spagna*.

EXCURSION A.—TREVI TO THE TEMPIO DEL CLITUNNO. 4 m. by road.

It is a good plan to take a light carriage from Trevi to Spoleto, $12\frac{1}{2}$ m., passing the Temple and the source of the Clitumnus.

The road runs S., and passes (in $\frac{1}{4}$ m.) a small ***Temple**, supposed in former days to be the Temple of the river-god Clitumnus mentioned by Pliny the Younger. It seems certain, however, that it is a Christian building, though very probably earlier materials have been built into it.

It is a graceful little Corinthian building, the columns covered with a pattern of fish-scales, and 2 with spiral flutings. On the façade are Christian symbols—the Cross and bunches of grapes; and over the altar is the *labarum*, or Christian ensign adopted by Constantine.

A short distance further, at **Le Vene**, the river Clitunno breaks out of the ground with a sudden gush of crystalline water. The beauty of the scene is renowned.

The Clitumnus was famed for the white oxen bred on its banks, and used as sacrifices at Roman triumphs.

"Hinc albi, Clitumne, greges, et maxuma
taurus
Victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere trium-
phos."

Virgil, *Geor.* ii. 140.

About 3 m. beyond Le Vene is the village of **S. Giacomo in Poreta**, the Church of which contains some of the best frescoes of *Lo Spagna* (1527). In the tribune is the Coronation of the B. Virgin, with the miracle of S. James and the pilgrim whom he saved from hanging (see **Assisi**, p. 156). In the Chapels N. and S. are frescoes by *Lo Spagna* or his disciples, much repainted.

4 m. from S. Giacomo, **Spoleto** (see below).

The rly. from Trevi follows the rich valley of the Clitunno. After about 4 m. there is a glimpse, l., of the temple (see above).

96 m. **SPOLETO** Stat. The town, ☆, lies $\frac{3}{4}$ m. E. of the Stat., about 1300 ft. Pop. 8000.

Spoleto is the Roman Spoletium. It was colonized by the Romans B.C. 242. Hannibal tried in vain to surprise it after the battle of Thrasymene (B.C. 217). Cicero speaks of it as one of the most steadfast and most illustrious colonies. It is said to have been one of the earliest Italian cities converted to Christianity, and to have received its first bishop from S. Peter.

Spoleto was taken by Totila, A.D. 550, but speedily recovered by Narses.

When the Lombards invaded Italy (568) they constituted Spoleto a duchy, which became so strong that a Duke of Spoleto was able to take Classis, near Ravenna, and besiege Rome. It continued, under the Empire, to retain its independence; nor, when the Countess Matilda bequeathed it to the Holy See (1077), did the Popes ever succeed in getting possession of the city. It was sacked by Frederick Barbarossa in 1167. When most Italian cities fell into the hands of despots, Spoleto was ruled by a papal legate, and in 1499 Alexander VI. appointed to the office his daughter Lucrezia, a girl of 19. It became part of the kingdom of Italy in 1860.

The principal sights in the city may be visited in 3-4 hrs.; but if S. Salvatore and Monte Luco are included, at least 2 hrs. must be added.

We enter the city by the Porta S. Gregorio. Just inside the gate a fragment of the wall on l., of which the lower part has been excavated, presents a compendium of the history of the city; for it consists of, first, polygonal masonry, probably Umbrian or Pelasgic; over this are large squared stones laid horizontally, probably by the Romans; and medieval brickwork forms the upper portion.

A little further the Via Porta Fuga diverges rt. to the **Roman Gate** of that name, called also **Porta di Annibale**, from the legend that Hannibal was repulsed here. The Gate was partly rebuilt in the Middle Ages, when the device of a lion devouring a lamb was added. A few minutes further the road passes rt. the Church of **S. Domenico**, striped red and white, with a fine round doorway. It contains a copy, by *Giulio Romano*, of Raphael's Transfiguration in the Vatican. The Istituto Tecnico, in the adjoining convent, has a Crucifixion, by *Lo Spagna*.

8 min. further we reach the **Duomo** of S. Maria Assunta, built by Theodolapius, third Lombard duke, in 617, rebuilt in the 12th cent., and subsequently much altered. The *façade belongs to the 12th cent. It consists of a *loggia* formed by 5 round arches, supported by ancient columns. Above it runs a gallery, in two stories, adorned with grotesque sculpture, and with a mosaic of our Saviour enthroned between the B. Virgin and S. John. The artist was one *Salsernus*, 1207, and the work is one of importance in the revival of art. At either end of the *loggia* is a stone pulpit facing the Piazza.

The interior of the Church was modernized in 1644 by a Cardinal Barberini. The pavement is of *opus Alexandrinum*, of rather poor design, and much injured.

The Choir contains admirable *frescoes by *Fra Lippo Lippi*, finished after his death by *Fra Diamante* (1470). They represent, *l.*, the Annunciation; *rt.* the Adoration of the Shepherds; *centre* the *Death of the B. Virgin. Her Coronation (at the hands of the Eternal Father, not, as usual, at the hands of our Lord) is in the roof of the apex. These are among the best, if not the best, of the painter's works, full of vigour and tenderness; they are in excellent preservation, and can be well seen, especially from steps behind the High Altar. The figure of the Virgin, and the Angels, in the Coronation, are specially admirable.

Four handsome granite candelabra stand at the corners of the High Altar. In a passage N. of the Altar is the tomb of *Fra Lippo Lippi*, erected by *Lorenzo de' Medici*, with an inscription by *Politian*. The bust of the painter is singularly lifelike. Just beyond this tomb is the Winter Choir, with fine carved stalls, ascribed to *Bramante*, and *a Virgin and Child, with *SS. Gregory and Jerome*, by *Lo Spagna*.

The **Baptistery** opens out of the loggia of the Cathedral. In the vault are affected frescoes of *Adam (Origo)*, *Noah (Interitus)*, *Moses (Lex Vetus)*, and *Melchisedec (Origo Novae Legis)*, in the style of *Giulio Romano*.

On the S. side of the Piazza, in front of the Cathedral, is the **Palazzo Comunale**, containing a small **Pinacoteca**. (Ring custode's bell on 1st floor: fee.) It contains, in great disorder, a small number of pictures, chiefly frescoes, which have been removed from desecrated churches, and often much injured in the removal. The best are a *Madonna and Child*, with *SS. Jerome, Antony of Padua, Catherine, and Brizio*, by *Lo Spagna* (1500); a *Madonna and Child*, with *S. Laurence and a bishop*, by the same painter; and a *Madonna*, by *Antonello da Messina*. Here is also a stone inscribed, in very early Latin, with a denunciation of any one who should desecrate a sacred grave by
Cent. II.

cutting trees, *nisi quo die res divina annua fiat*, and imposing a fine of a bullock, to be offered to *Jupiter*.

On the further side of the **Pal. Comunale**, a **Roman house**, with mosaic pavements, has been discovered. It is supposed to have belonged to the mother of *Vespasian*. (The custode of the **Pinacoteca** will give admission.)

Leaving the **Palazzo Comunale** on the further side, we find ourselves in the **Piazza del Mercato**. A narrow street just S. of this is spanned by a **Roman Arch** in honour of *Drusus* and *Germanicus*. A short flight of steps by the side of this leads to a door by which we may gain access to the very ancient subterranean Church under the **Church of S. Ansano**. Its roof is supported by 4 fluted and 2 plain columns; and it contains early frescoes, of which the best preserved is one which represents the meal by the Sea of Galilee. Behind this little Church is a rectangular vault built of squared blocks (one measuring 7 ft. × 2), laid without cement. At each end are arches cut out of a single stone. The appearance of doors walled up gives hopes that other chambers may be discovered.

Above this point lies the **Rocca**, or Citadel, now a prison, built by *Theodoric the Goth*, and rebuilt by *Card. Alborno*. If admission can be obtained, it commands an admirable view.

Passing through a gate in the precincts of the **Rocca**, we come to the very remarkable *Aqueduct called the **Ponte delle Torri**. It is said to have been built by the Duke *Theodolapius* in 604, but perhaps on Roman foundations. The upper part, with 10 pointed brick arches, is of a later date. The length is 676 ft., and the greatest height 266 ft. By the side of the channel a roadway is added. An opening in the middle affords a striking view.

From the head of this bridge a road

parallel to the city wall leads rt. down a steep hill to the very ancient Church of **S. Pietro**, outside the Porta S. Pietro, or Romana. Its façade is a magnificent piece of Lombard architecture, with a profusion of sculpture of angels, men, monsters, and demons in conflict.

Turning hence W. we pass in a few minutes the Porta S. Luca, and, 15 min. further, reach the ancient Church of **S. Paolo**, with very ancient frescoes (perhaps 10th cent. or earlier) of the Creation of Eve, etc. Hence we return to the city by the Porta S. Luca, and go straight uphill to the Corso Vittorio Emanuele, which runs through the middle of the town.

On our way back to the station we may turn aside to rt. near the bottom of the hill to (10 min.) the Church of **S. Salvatore**, or **Il Crocefisso**, which now forms part of the Campo Santo. It combines part of the wall and colonnade of a pagan temple, said to be that of Concord, with the façade of a very early Christian Church, probably of the time of Constantine. Hence it is a walk of 15 min. to the Station.

Spoleto contains several other relics of Roman and Lombard buildings, of little importance.

EXCURSION B.—SPOLETO TO MONTE LUCCO. 1½ hr. on foot or horseback.

A path leaves Spoleto by the Ponte delle Torri, and ascends a steep hill to the Franciscan Convent of **Monte Luco**, with a number of hermitages, in a splendid forest of oaks. It commands a magnificent view.

The convent was founded by a Syrian, S. Isaac, who left the East during the Monophysite persecution (528).

Refreshments are given, for which an equivalent payment should be offered.

For road from Spoleto to Ascoli by Norcia, see Rte. 32.

From Spoleto the rly. ascends the valley of the Maroggia, penetrates Monte Somma by a tunnel more than 1 m. long, enters the defile of La Serra, and passes the picturesque medieval fortress of S. Zenone.

114 m. **TERNI** Stat., ✱. Junction for Rieti and Aquila (Rte. 33).

Terni occupies the site of Interamnae, so called from its situation between the two branches of the river Nar. It is an industrious place, with manufactures of cloth, glass, and silk thread. It is the birthplace of the historian Tacitus (about A.D. 60), and of his kinsman, M. Claudius Tacitus, emperor in 275.

The town of Terni contains little of interest. There are a few Roman remains—fragments of an amphitheatre, a circular Temple of the Sun (?), and some inscriptions. The Church of **S. Francesco**, behind the Via Cornelio Tacito, has a good Lombard portal, and a fine campanile. The lateral walls are supported by semicircular buttresses, which probably contain chapels; but the Church is now secularized, and the interior is inaccessible.

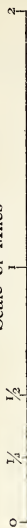
Most travellers no doubt visit Terni for the sake of the celebrated ****FALLS**, called the **Cascata delle Marmore**.

It is not easy to remember that these wonderful Falls are, like those of Tivoli, in a great measure the work of man.

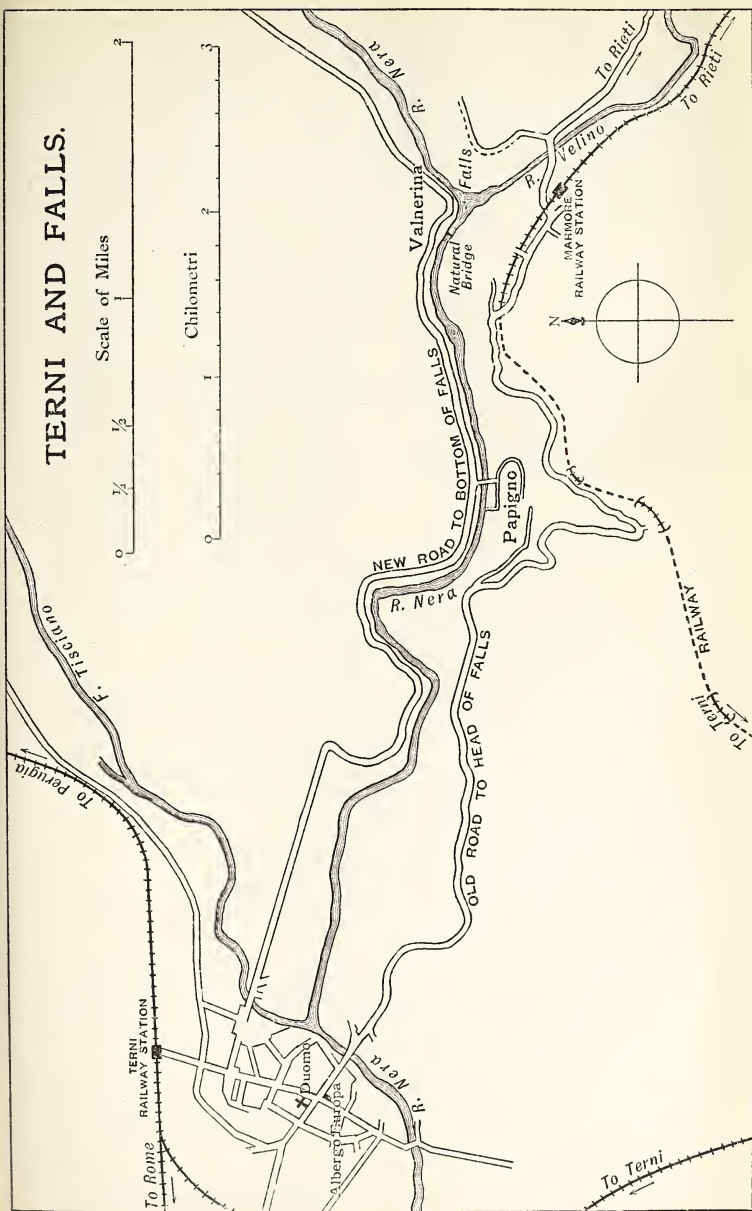
The water of the river Velinus is so full of calcareous matter that the bed was often choked, and the plain of Reate (*Rieti*, p. 195) was subject to ruinous floods. The first attempt to remedy this mischief was made by Curius Dentatus, the conqueror of the Sabines, B.C. 271. He cut a channel by which the river Velinus was thrown over a precipice into the river Nar. The mischief was, however, transferred from one place to another, for Interamnae complained of suffering from the floods which were diverted from Reate. In a lawsuit which turned on this point, Reate was represented by Cicero, and raised a statue to him in gratitude for his defence.

TERNI AND FALLS.

Scale of Miles



Chilometri



In the course of centuries the channel of Dentatus itself became blocked. In 1400 the people of Rieti cut a channel which renewed the grievances of Terni. A new channel was cut by Braccio da Montone, the despot of Perugia. In 1785 the present channel was made, which effectually drains the plain of Rieti without injuring the valley of Terni.

The Velino is brought to the edge of the precipice by a cutting about 50 ft. broad, and falls over it in 3 leaps of 330, 65, and 190 ft.

The Falls may be reached from Terni by 3 routes.

A. The **New Road** leaves the town by the Via Cornelio Tacito. It runs along the rt. bank of the Nera. It soon comes in sight of the Falls, of which varied views are enjoyed, until we reach ($4\frac{1}{2}$ m.) **Valnerina**, at the foot of the Falls.

B. The **Old Road** descends the Strada Garibaldi, crosses the river, and runs through olive-orchards and vineyards of wonderful fertility. In about 2 m. it begins to rise, and is barred along the shoulder of the mountain with most magnificent views both of mountain and valley, the castle of S. Angelo over the Falls being constantly in view. A grander road could hardly be conceived. At about $3\frac{1}{2}$ m. a road diverges downhill to rt., which passes the village of Papigno, and joins in about $1\frac{1}{2}$ m. the New Road. The Old Road continues to ascend till it reaches (6 m.) **Marmore** at the head of the Falls. Thence footpaths, following the telegraph wires, lead to various points of view: the first, where the river is rushing to the precipice; another, in a garden (where a fee of 20 c. is expected) opposite the head of the Fall; a third, and the finest, a stone Belvedere (20 c.), where the whole majesty of the upper Fall is full in view. The lower Falls are also seen from this point, but some of their effect is lost by foreshortening.

C. The cheapest way of access is by taking the train to **Marmore** Stat. (good buffet) at the head of the Falls. At the Stat. the traveller turns rt., crosses the rly. just beyond the

signal-box marked 216, and joins the route B.

D. But the **full view** of the Falls can only be enjoyed by those who are prepared to combine A with B or C by following a steep, but not difficult, path which leads from Marmore to Valnerina. This path runs within constant view of the entire Fall, and discloses all its wonders. Near the bottom it crosses the Nera by a natural bridge.

Those who have driven to Marmore can send their carriage round by Papigno to meet them at Valnerina.

Both at Marmore and at Valnerina the visitor is met by an authorized Guide (tariff: Marmore to the Upper Fall, 1 l.; to both falls by the footpath described in D, 2 l.). The guide, however, is hardly necessary. The visitor is constantly kept from straying by peasants who invite him to special points of view in their gardens (20 c.). A host of children and others beset him, begging for alms, and offering stones, etc., for sale: all these he is strongly advised to disregard.

The time for the combined routes A and B is about 4 hrs. (For carriages, see Index.)

Those who are not pressed for time will do well to extend their drive beyond Le Marmore to (45 min.) **Piediluco**, ✱, on the beautiful lake of that name, whence the Velino issues. There is a wonderful echo.

Beyond Terni the railway follows the river Nera to

122 m. **NARNI** Stat. The town (3209), ✱, stands on a hill (1190 ft.) E. of the Stat. Omnibus in 30 min.

Narni is an Umbrian city. Under the Romans it was called Nequinum or Narnia. It is a very picturesque town, with an extensive view; but its streets are dirty.

It was the birthplace of the Emperor Nerva (A.D. 32); of John XIII. Pope in 965; and of Erasmo, called Gattamelata, the famous *condottiere*.

Macaulay (*Lays of Ancient Rome*) speaks of

"... that grey crag, where, girt with towers,
The fortress of Nequinum lowers
O'er the pale waves of Nar."

The epithet "pale" alludes to the whitish turbidity of the river, on account of the sulphur and lime which it contains. Virgil (*Aen.* vii. 517) speaks of the Nar as "sulfurea albus aqua."

Just before the rly. Stat. is the magnificent ***Ponte di Agosto**, built to carry the Via Flaminia across the defile of the Nar. It is built of massive blocks of limestone. The arch springing from the l. bank of the river is perfect, and has a span of 30 ft., and a height of 60 ft. Of the other 2 arches nothing remains but the ruined piers. The grandeur of the bridge and of the scenery combine to make one of the finest views in Italy.

Martial alludes to this bridge (*Epig.* vii. 93)—

"Sed jam parce mihi, nec abutere, Narnia,
Quinto :

Perpetuo liceat sic tibi ponte frui."

The **Duomo**, dedicated to S. Juvenalis, Bishop of Narni (d. 369), probably dates from the 9th cent., though it has been remodelled in the 15th cent. and later.

On the S. side is a curious old screen of white marble, with rude reliefs, built into the wall. In the S. transept are some remains of a pavement of *opus Alexandrinum*, and some fine old marbles.

In a Chapel in the N. aisle is a good fresco of the Madonna and Child, with two Child-Angels, of the school of Foligno. There are 2 white marble pulpits with low reliefs: that on rt. has a pedestal of *pavonazzetto* marble, with the date 1490.

The Church of **S. Maria in Pensola** (20 yds. beyond the fountain in the Piazza) has a curious *atrium*, said to be of the 2nd cent., and square doors framed in arabesques, with monsters in low relief.

The **Palazzo Comunale** is adorned with fragments of ancient sculptures, and contains a few good pictures: a fresco of S. Francis receiving the stigmata, ascribed to *Lo Spagna*, and a

fine *Coronation of the Virgin, by *Dom. Ghirlandajo*.

The Church of **S. Francesco** has a fine front, with 1 round and 2 round-headed windows: work of the 14th cent.

From the untidy **Giardino Pubblico** there is a fine view of the gorge of the Nera.

EXCURSION C.—NARNI TO AMELIA. 9 m.

Public carriage in $1\frac{1}{2}$ hr. The road is recommended to bicyclists, but is shadeless and dusty. No inns.

For the first 2 m. the road (which is that which leads to Terni) descends sharply across the line to

Amelia, ~~8~~ (915 ft.).

Amelia, the ancient Ameria, is said by Pliny to have been founded 3 centuries before Rome. It has splendid remains of prehistoric (Pelasgic) walls. Virgil (*Georg.* i. 265) and Columella speak of the red osiers grown here for tying vines. Ameria was the birth-place of Sex. Roscius, defended by Cicero (B.C. 80) from a charge of parricide. It is famous for its plums, which are dried and exported.

Beyond Narni the rly. descends the beautiful valley of the Nera, crosses the Tiber, and reaches

133 m. **Orte** Stat. Junction for Arezzo and Florence (Rte. 8).

184 m. **ROME**.

ROUTE 29.

FABRIANO TO URBINO. By rail. 50 m.

Miles.

	Fabriano.
10	Sassoferrato.
32	Cagli.
36	Acqualagna.
42	Urbania.
50	Urbino.

2 trains daily, in $3\frac{1}{2}$ hrs.

This line, which was opened as far as Urbino in 1898, is to be continued till it cuts the line between Bologna and Rimini (see *Handbook for N. Italy*). It opens out an interesting country, which has hitherto been difficult of access.

Fabriano Stat. on the line from Ancona to Rome, Rte. 28.

The line runs through a fertile, well-wooded valley to

10 m. **Sassoferrato** Stat. (2500), the birthplace (1605) of the painter Giovanni Battista Salvi, called Sassoferrato. The town consists of the Borgo, or Lower Town, and the Castello, or Upper Town.

In Borgo the Church of **S. Mona** has an altar-piece by a native artist, *Agibile* (1518). About $\frac{1}{2}$ m. from Borgo the very ancient Church of **S. Croce** has a carved altar with a good picture by a disciple of *Gentile da Fabriano*.

In Castello, the Church of **S. Pietro** has a Madonna, by *Sassoferrato*. In the Church of **S. Chiara** are frescoes by the early school of Fabriano.

EXCURSION.—SASSOFERRATO TO GENGA ($5\frac{1}{2}$ m.) AND ARCEVIA (8 m.).

A good driving-road leads E. from Sassoferrato to (2 m.) **le Porche**. There it divides. The road rt. leads to ($3\frac{1}{2}$ m. further) **Genga**, a picturesque town

on the top of a hill, in the Parish Church of which is a triptych by *Antonio da Fabriano*, and a Madonna on panel, by *Stefano Folchetti*.

The road which turns l. at le Porche leads to (6 m. further) **Arcevia**, where, in the Church of S. Medardo, is a fine *altar-piece by *Luca Signorelli*, and a *Baptism of our Lord, by the same master; and an elaborate but rather affected altar-piece, by *Giovanni della Robbia*.

The rly. from Sassoferrato continues to

20 m. **Pergola** Stat. The Franciscan Church contains a curious altar-piece in terra-cotta, and some pictures of the 14th and 15th cents.

32 m. **Cagli** Stat., ✕.

Cagli is an industrious town, with a considerable trade in leather. It occupies the site of the Roman Calles, a station on the Via Flaminia; and several fragments of statues, etc., have been found here; but the present town dates from the 13th cent.

In the Church of **S. Domenico** the *2nd Chapel l. is that of the Tiranni family, consisting of an arched recess. The whole Chapel is painted by *Giovanni Santi*, Raphael's father (1492). The principal fresco represents the Madonna and Child among Angels. On the rt. are SS. Peter and Francis, on the l. SS. John Baptist and Dominic. The angel on rt. of the B. Virgin is said to be a portrait of Raphael at the age of 9. Above, the *lunette* contains the Resurrection, with a beautiful landscape. On the vault is the Eternal Father, surrounded by graceful boy-angels playing on instruments of music. In front of the arch is the Annunciation. These pictures, which are much injured, have been copied by the Arundel Society.

Near this Chapel is the tomb of Battista Tiranni, over which is a Pietà, with SS. Jerome and Buonaventura, also by *Giovanni Santi* (1481, misdated 1381). Opposite to it is an Annunciation, probably by *Fra Carnevali*, a pupil of Pietro della Francesca (1484).

In the Church of **S. Francesco** are some frescoes of S. Antony, ascribed to *Guido Palmerucci* (1280-1345).

In the Church of **S. Angelo Minore** there is a good picture of the Risen Lord and S. Mary Magdalene, with SS. Michael and Antony, by *Timoteo della Vite*.

Beyond Cagli the rly. runs through the ravine of the Burano. A stream which runs into this river is crossed by a Roman bridge, the **Ponte Manlio**, the central arch of which, built of 19 large stones, is 39 ft. in span.

36 m. **Acqualagna** Stat., ☆, at the junction of the Burano and the Candigliano. (Between Cagli and Acqualagna the rly. runs parallel to the road to the Furlo Pass (Rte. 27). Acqualagna is 6 m. from the Pass.)

Here the rly. turns W. to

42 m. **Urbania** Stat., ☆.

Urbania is near the site of *Urbinum Metaurense*, of Pliny. It was built from the ruins of Castel Ripense in the 13th cent., and was called *Durante*, after its founder. Under this name it was famous for the production of majolica. In 1635 Pope Urban VIII. renamed it after himself, and made it a joint episcopal see with S. Angelo in Vado (p. 171).

In the Chapel of the **Confraternità di S. Giovanni Decollato** is a Crucifix, by *Pietro da Rimini* (1307). In the Sacristy of the **Duomo** is a Madonna with Saints, by *Giuliano da Rimini*. In the Chapel of the **Confraternità del Corpus Domini** are frescoes by *Raffaellino dal Colle*.

(From Urbania a diligence runs daily to (6 m.) S. Angelo in Vado and (31 m.) S. Giustino (Rte. 20). (See Index.)

50 m. **URBINO** Stat. (5000), ☆. The city lies on a hill 1280 ft. above the sea, amid scenery of austere grandeur.

Urbino occupies the site of *Urbinum Hortense*, a Roman *municipium* mentioned by Pliny. Here Fabius Valens, a play-actor, and afterwards

the vicious friend and general of Vitellius, was put to death by Vespasian, A.D. 69 (Tacitus, *Hist.* iii. 62). The bishopric of Urbino dates from 313, S. Evandus having been the first bishop. It was raised to an archbishopric by Pius IV. in 1563.

Urbino rose into prominence in the 12th cent., when it became subject to the house of Montefeltro. Dante meets in Hell Count Guido da Montefeltro, who, having been a warrior, became a Franciscan, but was seduced by Boniface VIII., "lo principe de' nuovi Farisei:" to whom he gave advice to outwit the people of Palestrina by promising much and fulfilling little (*Inf.* xxvii.).

Count Oddantonio da Montefeltro was made first Duke of Urbino in 1443, by Eugenius IV. He was succeeded (1444) by his illegitimate half-brother, Federigo, who married (1474) his daughter Giovanna to Giovanni della Rovere, nephew of Sixtus IV., and was confirmed by that pontiff as the second duke. He received the order of the Garter from Edward IV. of England. Federigo was not only a great soldier; he was an enlightened patron of art, and "gained the then unique reputation of an honest prince, paternally disposed towards his dependants." His marriage with Battista Sforza is commemorated by a beautiful picture by Pietro della Francesca, now in the Uffizi Gallery in Florence.

He was followed (1482) by his son Guid' Ubaldo I., who suffered all his life from some bodily infirmity, but proved a worthy successor to his father. He married Elisabetta Gonzaga. He commanded the papal forces for Alexander VI., but was treacherously expelled from his duchy by Cesare Borgia in 1497. After the death of Alexander the people rose, expelled the party of the Borgia, and recalled their duke. The next Pope but one, Julius II. (Giuliano della Rovere), was a kinsman of Guid' Ubaldo, and confirmed his restoration; and in 1506 Julius, with 22 cardinals and a numerous suite, passed 3 days at Urbino on his way to Bologna.

In 1508 Francesco Maria della Rovere, nephew alike of the Pope and of Guid' Ubaldo, succeeded to the duchy. Like his predecessor, he was a brave soldier and a patron of art.

He received the Garter from Henry VII. of England; on which occasion (1508) Raphael painted, as a present from the duke to the king, his S. George, now in the Hermitage at S. Petersburg. Francesco, a man of ungoverned temper, stabbed in the street Alidori, Cardinal-Legate of Ravenna, to whose treachery he ascribed his defeat at Casalecchio (1511).

In 1538 Guid' Ubaldo II., a weak man, succeeded; and in 1574 he was followed by Francesco Maria II. He had but one son, Federigo Ubaldo, who died, worn out with vice, in 1623, leaving a daughter, Vittoria, who subsequently married Ferdinand II. of Tuscany, and brought to Florence many of the artistic treasures which her family had collected. After his son's death, Francesco Maria devoted himself exclusively to religion, and ceded his possessions to Pope Urban VIII. He survived this abdication 7 years, and died in 1631. Mr. Shorthouse has made fine use of this transaction in *John Inglesant*, though he transposes it to a period 30 years later.

Urbino is chiefly renowned as the birthplace of the great painter Raphael. It is remarkable that no genuine work of his remains here. Here was also born Timoteo della Vite, the teacher and associate of Raphael (1467-1523); Polydore Vergil, the last collector of Peter's Pence in England; and Clement XI. (Pope 1700-21).

Urbino was famous for its majolica. Maestro Giorgio Andreoli is said to have introduced the manufacture from Gubbio in 1498; and it was perfected 40 years later by Orazio Fontana.

The most conspicuous building in Urbino is the ***Ducal Palace**, which occupies the highest part of the town. It was built by Duke Federigo from the design of *Luciano Lauranna* (1447); and was the finest palace in Italy. It is now partly deserted, and partly used as a prison. It is built of Dalmatian limestone, of a creamy colour, which takes a polish like that of marble. Its S. front has a loggia between tall flanking towers, which end in spires. The doors, windows, cornices, pilasters, and chimney-pieces are covered with an amazing profusion of arabesques of great beauty,

the work of *Francesco di Giorgio Martini* of Siena (1439-1502), and of a native artist *Ambrogio Baroccio*, an ancestor of the painter Federigo Baroccio. The great entrance hall has 2 fine fireplaces with rich sculptures, partly gilt. On the S. side is the **Chapel**, richly decorated with sculpture. On the l. is a noble staircase, on which, in a graceful recess, is a statue of Federigo. On the 2nd floor is Federigo's study, panelled with good tarsia-work by *Maestro Giacomo* of Florence. "Three of the larger compartments show Faith, Hope, and Charity; figures not unworthy of a Botticelli or a Filippino Lippi" (Symonds). On other panels are a portrait of Federigo, his arms, his musical instruments, and his books—the Bible, Homer, Virgil, Tacitus, etc. On this floor is a second **Chapel**, beautifully sculptured. In one of the chambers is a piece of tapestry (1380), representing a hunting-party. In the **corridors** is a fine collection of Roman and early Christian inscriptions.

In front of the Palace is a good modern statue of Raphael, in bronze, with reliefs on the pedestal, by *Belli* of Turin.

Close to the Palace is the **Duomo**, in the N. aisle of which is a S. Sebastian, by *F. Baroccio*; and l. of the High Altar a Last Supper, by the same. At the High Altar is a picture of SS. Martin and Thomas of Canterbury, with a portrait of Duke Guid' Ubaldo, by *Timoteo della Vite*. In the Choir is a curious bronze eagle. In the Sacristy is a Flagellation, by *Pietro della Francesca*, in miniature style. It contains a portrait of Duke Oddantonio. In the Sacristy there is also a good collection of vestments and plate, which escaped the ravage of the French. In the crypt is a Pietà, by *Giovanni da Bologna*, intended for the tomb of the last duke, but used for that of his miserable son, who died before his father.

In the Church of **S. Domenico**, which is on the same level as the

Duomo, is a *terra-cotta relief of the Madonna and Child, with 4 Saints, by *Luca della Robbia*, stiffly composed, but with fine expressive faces.

Lower down the hill is the Church of **S. Spirito**, which contains a small Crucifixion, by *L. Signorelli*, and the Descent of the Holy Spirit, by the same.

The **Istituto delle Belle Arti** contains some noticeable pictures: an architectural study, by *Pietro della Francesca*; a Last Supper, by *Justus van Ghent*, a pupil of the Van Eycks (1474); a *Madonna and Child, with SS. John Baptist, Sebastian, Jerome, and Francis, by *Giovanni Santi* (1489); S. Apollonia, by *Tim. della Vite*; Tobit and the Angel, by *Tim. della Vite* (?); a Last Supper, by *Titian* (?); and a *Pietà, by *Viviani*. Here are also the tombs of Duke Oddantonio, and of Antonio, a member of the ducal family.

In a very steep street between the lower Piazza and the Fortress is the **House of Raphael**.

Raffaello, son of the painter-poet Giovanni Santi, was born in 1483. He lost both his parents before he reached the age of 12, probably not before he had received some lessons in painting from his father. His uncle, Simone, probably placed him under the tuition of Timoteo della Vite, who was 15 years his senior. His earliest work is apparently a S. Michael, painted on a chess-board for Duke Guid' Ubaldo (died 1508), and now in the Louvre. About 1499 he seems to have entered the studio of Perugino. About 1504 he went to Florence, where, among other pictures, he painted the Madonna del Gran Duca (see Florence, Pitti Gallery). Thence he was called to Rome by Julius II., to assist in decorating the State apartments in the Vatican. He spent the rest of his life in Rome, and died there on Good Friday, April 6, 1520. Over his coffin the unfinished picture of the Transfiguration was hung. He was buried in the Pantheon.

The house in which he was born

was bought for the city, with the help of the late Mr. Morris Moore, in 1873. It contains a few doubtful relics of Raphael; and in the room in which he was born is a Madonna and Child, by *Giovanni Santi*, said to be a portrait of his wife and infant son.

In the **Palazzo Albani** are some good pictures; and in the **Casa Castracane** is an excellent picture, attributed to *Domenico Ghirlandaio*.

In the Church of **S. Bernardino**, about 1 m. E. of the town, are the tombs of Dukes Federigo and Guid' Ubaldo I.

ROUTE 30.

ANCONA TO ASCOLI. Rail. 74 m.

Miles.

- Ancona.
- 15 **Loreto**.
Recanati, 4 m.
- 27 Porto Civitanova, Junct.
- 37 Porto S. Giorgio.
Fermo, 4½ m.
- 48 Cupra Marittima.
- 54 S. Benedetto del Tronto, Junct.
- 74 **Ascoli**.

From Ancona to S. Benedetto, 54 m.: 4 trains daily, in 1¾-3 hrs. From S. Benedetto to Ascoli, 20 m.: 3 trains daily, in 1½ hr.

Ancona Stat., ☆, Junct. for Bologna (Rte. 25) and for Rome (Rte. 28).

10 m. **Osimo-Castelfidardo** Stat.
The town of Osimo, ☆ (5000), lies on

a hill 3 m. W. Public carriage. It preserves a great part of its Roman wall.

Osimo is the ancient Auximum. It was occupied by the Goths under Totila, in besieging whom (A.D. 539) Belisarius was nearly slain by an arrow, which was intercepted by one of his guards.

4 m. from the Stat., and 5 m. from the town, of Osimo is Castelfidardo, where the troops of Victor Emmanuel entirely defeated the Papal army under Gen. Lamorieière, Sept. 18, 1860, and so secured the adhesion of Umbria and the Marches to the kingdom of Italy.

15 m. **LORETO** Stat. The town, ✱, is 2 m. from the Stat.: less for pedestrians. Public carriage.

Loreto was originally called Villa, or Castello, S. Maria. It derives its present name from a laurel grove, or perhaps from Laureta, a widow who owned the grove.

In 326 the House of the B. Virgin at Nazareth was converted into a Church by S. Helena. In 1291, when Acre, the last Christian possession in the Holy Land, fell into the hands of the Mussulmans, it is said that the Holy House was carried by angels to Kaunitz, near Fiume, in Dalmatia. In 1294 it was translated again to a grove near Recanati. This site being exposed to robbers, the House was a third time translated to a hill in the neighbourhood, where it proved a cause of contention between the brothers who owned the land. Finally, in 1295, it was carried by angels to its present site. The first writer who tells the story is Flavius Blondus (d. 1463); the complete narrative occurs for the first time in a bull of Leo. X. (1518). The best defence of the story is by A. B. Caillau (*Hist. Critique* . . . de *N. D. de Lorette*, Paris, 1843); the best criticism of it in an article in the *Christian Remembrancer*, April, 1854.

The sanctuary attracted many pilgrims, and, in 1465, a Church was begun to enclose the Holy House. In 1586 the city was surrounded by a wall to protect its wealth against Saracen corsairs. The splendour of the treasury continually increased, till

it was despoiled by the French in 1797. It is still one of the richest in the world.

There are numerous pilgrimages throughout the year, but the greatest festival is Sept. 8 (Nativity of B.V.M.).

Loreto consists of little more than one long street, filled with booths for the sale of rosaries, etc., and infested with beggars. This street is interrupted by a piazza, in which is the

Chiesa della Santa Casa. A fine bronze statue of Sixtus V., who built the façade, stands before it. The 3 doors in the W. front are of bronze; and, though not without some dignity, they have the fault of importing an excessively pictorial style into sculpture. The central door is by *Gerolamo Lombardo* and his sons (16th cent.); and represents the Old Testament history. The left-hand door is by *Tiburzio Verzelli*, of Camerino, a pupil of G. Lombardo. In it are parallel groups of types and antitypes from Scripture history. The door on the rt., with a similar scheme, is by *Calcagni* of Recanati. Over the central door is a bronze statue of the Madonna and Child, by *G. Lombardo*. The lofty Campanile is by *Vanvitelli*.

The roof of the Nave is painted with fine monochrome figures of prophets, by *L. Signorelli*. The last 3, however, towards the altar, are affected works by *Roncalli*.

Almost all the pictures in the Church belong to the Decadence. Out of the S. transept open the Sacristies. That on the rt. is the **Sagrestia del Capitolo**. Over the entrance is a fine terra-cotta figure of S. Luke, by *Luca della Robbia*. The dome of the Sacristy is grandly painted by *Melozzo da Forlì*: "his Prophets . . . have a solemnity and magical aloofness such as can be found only in Aeschylus and Keats when they speak of fallen dynasties of gods" (Berensen). The **Sagrestia della Cura**, on the l., has a figure of S. Matthew, by *L. della Robbia*. The roof is painted, still more grandly than that in the other Sacristy, by

Luca Signorelli, following, perhaps, *Domenico Veneziano* and *Pietro della Francesca*. The sculpture of the lavatory and of the presses is ascribed to *Benedetto da Maiano*.

Out of the N. transept opens the **Treasury** (open 9–11.30 and 4.30–5.30 in summer; 2.30–3.30 in winter). It contains a profusion of rich gifts, more interesting for their costliness and the historical names of some of the givers than for any artistic merit.

The space under the central dome contains the most precious relic—the **Santa Casa**. It is a small house, built of the red stone of the neighbourhood, and not of the grey limestone of Nazareth. It measures $29\frac{1}{2}$ ft. \times $12\frac{1}{2}$, and is $13\frac{1}{2}$ ft. high. It has a door in the N. side, and a window in the W. Over the window is an ancient Cross. The original floor is wanting, and is replaced by one of white and red marble. Over the fireplace is a black statue of the Madonna and Child, attributed to S. Luke, and resplendent with jewels. In the *Sacro Armadio* (Holy Cupboard) are some domestic vessels belonging to the Holy Family: one of them is presented to worshippers to kiss. Clamped to the S. wall is a stone, stolen from the Santa Casa by a Bishop of Coimbra in the time of Paul III., and restored in penitence aroused by his sickness. Close to it is a cannon-ball dedicated by Julius II. as a thank-offering for his escape at the siege of Mirandola (1505). The Santa Casa is perpetually illuminated with silver lamps.

The **outer wall** of the Santa Casa is entirely cased with marble sculptures, designed by *Bramante*, and executed by *Sansovino*, *Sangallo*, and other artists of the 16th cent. On the W. wall are the Annunciation, by *Sansovino*; the Visitation and the Holy Family, by *Fr. Sangallo*; and *Jeremiah and Ezekiel, by *Sansovino*. On the S. wall, the Nativity and the Adoration of the Shepherds, by *Sansovino*. On the E. wall, the History of the Santa Casa, by *Tribolo*; and the *Death of the Virgin, by the same.

On the N. wall, the Nativity and the Marriage of the B. Virgin, and 7 figures emblematical of her virtues, by *Sansovino* and others.

“No more lamentable proof of the great inferiority of Tuscan sculpture during the first 30 years of the 16th cent. to that of the 15th is to be found than these elaborate works, which contain not a trace of that exquisite taste and sentiment which marked the works of earlier masters” (Perkins, *Tuscan Sculptors*).

Adjoining the Church is the **Palazzo Apostolico**, begun in 1510 by Julius II., from the designs of *Bramante*. Its two wings have grand *loggie*, the lower Doric, the upper Ionic, with circular arches. The Palace contains a small **Pinacoteca**, the works in which, like those in the Church, mostly belong to the Decadence. Perhaps the only exceptions are several works by *Lorenzo Lotto*. In a room leading out of the upper *loggia* are a large number of pieces of majolica, mostly broken. They are the remains of a famous collection brought from Urbino.

EXCURSION A.—LORETO TO RECANATI.
By road. 4 m.

Leaving Loreto, we pass a fine aqueduct, built by Paul V., and ascend to

4 m. **Recanati** (4500), $\frac{\text{X}}{\text{X}}$, in a fine situation, 640 ft. above the sea.

Recanati is supposed to have been founded by fugitives from Helvia Ricina (see Macerata, p. 192), when that town was destroyed by Alaric in 408. In 1229 the Emperor Frederick II. gave the town permission to create a port on the coast; the diploma, with a gold seal, is in the Palazzo Comunale.

Here died, in 1417, Pope Gregory XII. (Angelo Correr), who resigned his office at the Council of Constance (1415), and was made Legate of the March of Ancona. Recanati was the birthplace of the poet Giacomo Leopardi, who died in 1837.

The Duomo contains the tomb of Gregory XII., and an *altar-piece by

Lorenzo Lotto. The **Pinacoteca**, in the Municipio, and the Churches of **S. Domenico** and **S. M. sopra Mercanti**, contain works by *Lotto*.

After leaving Loreto, the rly. returns to the coast.

17 m. **Porto Recanati** Stat., ✱ (see above). About 2 m. hence, and $\frac{1}{2}$ m. from the sea, are the ruins of the ancient *Potentia*. The rly. crosses the river *Potenza*.

27 m. **Porto Civitanova** Stat. Junction for rly. to Macerata and Fabriano (Rte. 31).

37 m. **Porto S. Giorgio** Stat.

EXCURSION B.—PORTO S. GIORGIO TO FERMO. By road. $4\frac{1}{2}$ m.

Fermo is the ancient *Firmum Picenum*, which received a Roman colony at the general subjugation of *Picenum* (B.C. 263). From that time it seems to have been faithful to Rome, for Livy alludes to its fidelity, and Cicero (*Ep.* x. 8) calls its inhabitants *fratres*. Pliny the Younger speaks of *Firmum* as *colonia ornatissima* (*Ep.* vi. 28). It was, perhaps, sacked by Attila in 462; and Belisarius was besieged here by Totila in 551. After this date *Firmum* was governed successively by the Exarch, by the Lombards, and by an Imperial Vicar, and subsequently by the family of the Euffreducci, the last of whom, Oliverotto, was murdered by Cesare Borgia, at Senigallia, in 1502. In 1550 the town became subject to the Holy See, and remained in this condition until, in 1860, it was united to the kingdom of Italy.

A fragment of very ancient wall is to be seen near the Porta S. Francesco, behind the Church of S. Gregorio. There are also ruins of an **amphitheatre**, restored by Antoninus Pius, on the E. side of the hill; and, on the N. side, remains of a theatre, restored by Marcus Aurelius. Under the Palazzo del Governo is a large Roman **reservoir**.

High on the hill is the **Piazza**, built by Francesco Sforza in 1442, to which a century later *loggie* were added. Here are the Palazzo del Governo, the Archbishop's Palace, and the buildings of the University founded by Bishop Lupus in 826, but suppressed in 1823.

On the summit of the hill was the Fortress, destroyed by the inhabitants in 1446 as a relic of the tyranny of Francesco Sforza. Only a few fragments remain. Here is the **Cathedral**, with an old *atrium*, a 14th-cent. façade, and a campanile of the same date. In the *atrium* stand monuments to Giovanni Visconti, natural son of the Archbishop of Milan, who ruled Fermo from 1360 to 1366; and to the *condottiere* Saporoso Matteucci (16th cent.). The interior of the Church is modernized. In the **crypt** is a sarcophagus of the 4th cent. (?), and a marble column with effigy of a bishop (10th cent.).

In the Church of **S. Francesco** is a good monument, by one of the *Sansovini* (1527), to Lodovico Euffreducci, nephew of Oliverotto, who tried to perpetuate his uncle's tyranny.

In the Church of **S. Spirito** is a Holy Family, ascribed to *Rubens*.

In the Church of **S. Agostino** is a Holy Family, ascribed to *Titian*; and in the Spina Chapel there is a picture by *Tintoret*. Over the S. entrance are the remains of a fine majolica frieze.

The **Biblioteca**, in the Palazzo Municipale, contains a printed letter (1479) by Christopher Columbus, and some valuable MSS.

In the house of Count Vinci there are 14 small paintings by *Carlo Crivelli* (15th cent.). In the houses of Count Bernetti and Count Cordella are pictures by *Carlo Crivelli* and his brother *Vittore*.

From Fermo the excursion may be prolonged to

20 m. **Massa Fermana**. (Diligence twice a week.)

Leaving Fermo, we cross ($2\frac{1}{2}$ m.) the river Tenna, and ascend its l. bank for about 8 m.; then turn rt. and reach

13 m. **Monte S. Giorgio.** The Church on the hill has a sculptured doorway, showing Greek influence (12th cent.). In the Chapel under the campanile are remains of good early frescoes, and an ancient Crucifix.

18 m. **Montappone**, ☆. In the Chapel is a large fresco.

20 m. **Massa Fermana.** No inn. The Church contains a Madonna with 4 Saints, by *C. Crivelli*. 10 min. from the village is a monastic Church, which contains a Nativity by a local painter, and (in the Sacristy) a picture by a disciple of *Giorgione*.

Beyond Porto S. Giorgio the rly. runs through country which is like a garden, with villages frequented in summer for sea-bathing.

The road passes ($3\frac{1}{2}$ m.) the village of **Torre di Palma**, in the Church of which is a fine **ancona* by *C. Crivelli*.

48 m. **Cupra Marittima Stat.**, ☆.

The town is said to occupy the site of a Temple of Cupra, restored by Hadrian (A.D. 127). Cupra is said, on the authority of Strabo (v. 241), to be the Etruscan name for Juno; but the name does not seem to occur in Etruscan inscriptions.

In the **Palazzo Pubblico** is a good picture of the B. Virgin, with SS. Sebastian and Catherine, by *C. Crivelli*, damaged by having been used as a board for supporting part of an altar.

Mosaic pavements and other Roman remains have been found.

(At **Montefiori d' Aso**, 8 m. N.W. of Cupra, there is a very fine painting by *Crivelli*, in the Church of S. Francesco.)

50 m. **Grottammare Stat.**, ☆ (2000).

Grottammare was the birthplace (1521) of Francesco Peretti, afterwards Pope Sixtus V. As a child he was employed to feed swine. He became

a Franciscan, and acquired a great reputation for theological learning. He was Bishop of Fermo, and was elected to the Papal See in 1585. He restored the Roman aqueducts, finished the dome of S. Peter's, promoted agriculture, and repressed brigandage. He died in 1590. (See Ranke, *Popes*, iv. § 5-10; and R. Browning, *Asolando—The Bean Feast*.) The house in which he was born was on the site of the Church of S. Lucia, built by his sister.

The lower town is well built, and laid out for sea-bathers. The upper town clings picturesquely to the precipitous side of a promontory. From the top, crowned by the ruins of a castle, there is a splendid view.

EXCURSION C.—GROTTAMMARE TO RIPATRANSONE. Road. 8 m. Diligence twice daily.

Ripatransone (2250) on a hill (1500 ft.) is supposed to occupy the site of Cupra Montana. Fragments of a very ancient (Pelagic?) wall remain, built into the fine medieval wall.

The **Duomo**, dedicated to S. Gregory (1597), has some good wood-carving on the pulpit, throne, and stalls.

In the **Palazzo del Comune** is a small **Pinacoteca**, with pictures by *C. Crivelli* and others. In the same building is the **Museo**, with stone and bronze weapons, and a number of metal bracelets (*armillae*) 6 in. in diameter, which are taken to indicate Etruscan influence.

The Gothic **Palazzo del Podestà** has a *loggia* of 5 arches, the middle one pointed, the others round.

Under the city are great caverns, entered from outside the walls.

From Grottammare the rly. skirts the sea to

53 m. **S. Benedetto del Tronto**, ☆, Stat. Junct. for Ascoli (see below), and for Brindisi (see *Handbook for S. Italy*). The quaint little walled town

stands on a hill, $\frac{1}{2}$ m. from the sea; but a new town, with villas, a Casino, and arrangements for sea-bathing, has sprung up on the coast.

Here passengers for Ascoli change carriages. The rly. continues to skirt the sea as far as

56 m. **Porto d' Ascoli** Stat. near the mouth of the river Tronto (the Roman Truentus).

Here the line turns rt., and runs along the l. bank of the Tronto, whose bed is in some places 1 m. wide. As it approaches Ascoli there are fine views of the mountains to the S., as far as the Gran Sasso (9583 ft.), distant about 30 m. A lofty fortress to S. is Civitella del Tronto, the last stronghold of the Papal troops in 1860. They stood there a siege of 6 months.

74 m. **ASCOLI** Stat., ☆ (23,000).

Ascoli is the ancient Asculum Picenum, distinguished from another town of the same name in Apulia. It is said to have been founded by the Pelasgi, but it appears in history as a city of the Picenian branch of the Sabines. It submitted to Rome B.C. 298; but in B.C. 90 the proconsul, Q. Servilius, endeavouring to repress disaffection at Ascoli, was murdered, together with all the Romans in the place. This was the beginning of the Social War. Ascoli was defeated and destroyed the following year by the consul, Cn. Pompeius Strabo, the father of Pompey the Great.

After the fall of the Western Empire it became part of the Maritime Pentapolis. The Lombards subjected it to the duchy of Spoleto. Under the revived Empire it obtained the right of self-government under its counts and (after 1009) its bishops. Internal strife gave occasion, as elsewhere, to a local tyranny; and in 1504 the people, groaning under the oppression of Astolfo Guiderocchi, put themselves under the protection of the Holy See, and Card. Alessandro Farnese took possession of the town for Julius II. In 1860 it entered the kingdom of Italy.

The town is entered by a magnificent viaduct, the **Ponte Maggiore**, which crosses the river Castellano on 3 arches, 100 ft. high. It was built in 1373.

To the l. of this bridge is a *Roman bridge, the **Ponte di Cecco**, which crosses the ravine on 2 arches at the height of 80 ft., and leads to the Fortezza di Porta Maggiore, built by Galeotto Malatesta of Rimini in 1349, but strengthened in 1563 by *Sangallo* for Pope Paul III.

From the Porta Maggiore the Via Larga (with gardens on l.) leads straight to the Piazza dell' Arringo, in which are the Duomo and Baptistery, the Bishop's Palace, and the Palazzo del Comune.

The **Duomo** is dedicated to S. Aemygdus, first bishop of the town, and martyr about A.D. 305. It stands on the site of a Church built by Constantine, of which some fragments may be seen close to the Porta Lamusa. In the tribuna is a fine *altar-piece in 15 compartments, by *Carlo Crivelli*, who settled at Ascoli. It represents the Madonna and Child, a Pietà, and the 12 Apostles. The richly carved stalls are of the 15th cent.

In the **Sacristy** are presses in tarsia-work of 1565; a handsome cope, presented by Nicolas IV.; and a silver statue of S. Aemygdus, by *Pietro di Francesco* (1482).

Under the tribune is a **Crypt**, borne by columns of various dates, and containing the shrine of S. Aemygdus, whose festival (Aug. 5) is kept by crowds of peasants from the country.

On the N. side of the Duomo is a detached **Baptistry**, probably built in the 6th cent., but restored from the 9th to the 12th. It contains an ancient font for immersion, in the side of which a smaller font was erected in the 15th cent.

In the same Piazza is the **Bishop's Palace**, with a poor front by *Cola d' Amatrice*, a local architect and painter (1532).

The **Palazzo Comunale**, in the same Piazza, was built in the 17th cent. On the ground-floor is the **Biblioteca**, with more than 30,000 vols., and some valuable MSS.

Annexed to the Library is the **Museo Archeologico**, founded by Odoardi, Bishop of Perugia. (Open daily, except Mon. and Fri., 10-1: small fee.) It contains local antiquities—stone implements, Etruscan armour and vases, a Roman sarcophagus, and a number of bullets (*glandes*), weighing from 2 to 10 ozs., some of them stamped with the name of the 11th and 15th legions, which took Ascoli under Pompeius Strabo. The missiles of the Italian confederates bear the stamp **ITAL. FER. POMP.**

Here is also a **Pinacoteca**, containing some fine works by disciples of *Crivelli*, and a number of other pictures of little value. In an adjoining cabinet are some fine pieces of majolica, and a number of apothecary's jars from Pesaro.

At the end of the Gallery on the 2nd floor are the **Municipal Archives**, containing diplomas of Charlemagne, etc. Some documents between 1250 and 1329 mention the Buonaparte family as resident in Ascoli. They are supposed to have migrated thence to Tuscany, and subsequently to Corsica.

A street at the N.W. end of the Piazza dell' Arringo leads to the **Piazza del Popolo**, completed in 1507. On 3 sides it is surrounded by *loggie*, only interrupted by the Palazzo del Governo, with a massive façade and an entrance resembling a triumphal arch. The other side of the Piazza is formed by the Church of **S. Francesco** (1252), with a Gothic door, surmounted by a seated statue of Julius II. (1510).

The Church of **SS. Vincenzo ed Anastasio**, in the Piazza Ventidio, is of the 8th or 9th cent., restored in the 11th and the 14th. It has a fine tower and apse. Over the principal door is a relief of the Madonna and Child, with the titular saints.

The Church of **S. Tommaso** (11th cent.), behind the Palazzo Saladini, has a rude but picturesque cloister,

with 2 orders of fanciful columns supporting brick arches, perhaps older than the Church.

The **Palazzo Lombardi**, in the Via Soderini, is richly decorated with carvings of the 9th cent. It has a lofty tower, perhaps of the 11th cent.

There are a number of remains of the Roman city. The bridge over the Tronto at the Porta Cappuccini consists of a single arch of fine *opus quadratum*. The Porta Binata, or Romana, is built of squared blocks of travertine, with an inner wall of *opus reticulatum*. There are remains of temples in the Churches of S. Gregorio, S. Venanzio, and S. Angelo. An elliptical circuit of walls, probably a circus, surrounds a convent-garden. Several fragments of the old city wall remain.

ROUTE 31.

PORTO CIVITANOVA TO FABRIANO BY MACERATA. By rail. 60 m.

Miles.

	Porto Civitanova.
17	Macerata.
29	Tolentino.
	Foligno, 45 m.: road.
35	S. Severino.
43	Castelraimondo.
	Camerino, 6½ m.: road.
47	Matelica.
54	Albacina Junct.
60	Fabriano Junct.

3 trains daily, in 3½-9 hrs.

Porto Civitanova Stat., on the line from Ancona to Ascoli (Rte. 30).

The line runs up the valley of the Chienti, but at some distance from the river.

17 m. Macerata Stat. (20,000), ☆.

Macerata is a very pleasant city, with a University. It was built in 1108, but the walls are due to Card. Alborno, about 1353. It was the birthplace (1663) of Giovanni Maria Crescimbeni, founder of the Arcadian Society for the improvement of literary style. It is said that here the first Infant Schools in the Papal States were established.

The Biblioteca Comunale contains a small ***Pinacoteca**, in which the best pictures are a Madonna and Child, with SS. Benedict and Julian, by *Allegretto Nuzi* (1368); and a Madonna and Child, by *C. Crivelli* (1470). There is also an *illuminated Bible (12th cent.).

In the Palazzo Pubblico and the Palazzo Compagnoni are Roman sculptures, etc., principally found among the ruins of Helvia Ricina. The ruins themselves lie about 4 m. N.W. of the town.

1 m. S.E. of the town, on the way to Fermo, is a beautiful Church in the form of a Greek cross, ascribed to *Bramante*, but really the work of *Battista Lucano*.

EXCURSION A.—MACERATA TO MONTE S. GIUSTO. By road. 12½ m.

The road, after leaving Macerata, winds S., crosses the line near Pausula Stat., and reaches

6½ m. **Pausula**, on the site of a Roman town of the same name.

In the Sacristy of **S. Agostino** is a Madonna and Child, by *Andrea da Bologna* (a disciple of Vitale), signed and dated 1372. There is also a picture by *C. Crivelli*. In the Sacristy of the **Collegiata** are a work by *Lorenzo da San Severino the younger* (1481); and 3 early Venetian pictures.

In **S. Francesco**, over the organ, is a good picture by *Pagano*.

12½ m. **Monte S. Giusto**. The Church contains a picture by *Lorenzo Lotto*.

Beyond Macerata the rly. proceeds to 22 m. **Urbisaglia Stat.** The town, on the site of the Roman Urbs Salvia, is about 5 m. S.E. of the Stat.

29 m. Tolentino Stat. (4000), ☆.

Tolentino is on the site of Tolentinum. It stands 740 ft. above the sea, and was once strongly fortified.

It gives a name to S. Niccolò da Tolentino, who was born about 1246, at the village of S. Angelo in Pontano, about 18 m. S.E. of Tolentino. His parents were aged, and, ascribing the birth of their child to a pilgrimage to the Church of St. Nicolas at Bari, called him after that saint. His birth was heralded by a star, which, standing over his father's house, gave light to the city, whence he is depicted with a star on his breast. He became an Augustinian hermit, and was famed for his austerities and his preaching. He died in 1308, and was canonized by Eugenius IV. in 1446. His Fest. is Sept. 10.

Tolentino was the birthplace of Francesco Filelfo (1398–1481), the writer of filthy and virulent satires against the Medicean party in Florence.

At Tolentino was signed, Feb. 19, 1797, a treaty between Pope Pius VI. and Napoleon Buonaparte, by which the Holy See ceded to the French the province of Romagna and the Legations, together with the works of art which they contained.

The Church of **S. Niccolò** retains a rich Gothic W. door. The arch is decorated with *acanthus* leaves, and in the canopy is a figure of one of the Visconti trampling on a dragon, which might be mistaken for S. George. The Chapel of the Saint, which contains his body, has interesting frescoes by the early Umbrian painters, *Lorenzo* and *Jacopo da Sanseverino* (about 1400). They have much delicacy and expression, but are

badly lighted, and injured by repainting. The Church has a fine cloister, with round clustered columns.

The Church of **S. Francesco** has frescoes of 1360 and 1475; and in the Church of **S. Catero** is an early Christian sarcophagus.

The **Palazzo Gentiloni** has a small *collection of antiquities, opened in 1880.

SUB-ROUTE.—TOLENTINO TO FOLIGNO.

By road. 45 m.

The road runs through very beautiful country, well cultivated, and rich in oaks, with fine views of the Apennines, covered with snow until the early summer. It is fairly level; rising from 740 ft. to 2680 ft. in 30 m., and descending to 770 ft. in 15 m.

We ascend the valley of the Chienti by a branch of the Roman Via Flaminia. Many picturesque villages are perched on the hills.

18 m. **La Muccia** (1480 ft.), a post-station. Here a road diverges rt. to (6 m.) Camerino (see below).

23 m. **Serravalle** (2070 ft.), a straggling village in a narrow defile, commanded by the ruins of an old castle. Hence we rise to a fine tableland, rich in pastures.

28 m. **Colfiorito** Church (2500 ft.). The road passes the small lake of the same name, famous for leeches.

30½ m. **Cantoniera**, at the summit of the pass (2680 ft.).

32½ m. **Refuge-house** (2600 ft.). Hence the road descends with sharp windings.

35 m. **Casenove** (1836 ft.). Near this point is the peak of the Sasso di Pale, in which is a curious stalactite cavern.

Hence the road descends, with beautiful views of the valley of the Clitunno, to

Cent. It.

45 m. **Foligno** Stat., ☆ (770 ft.). (See p. 159.)

Beyond Tolentino the rly. proceeds to

35 m. **S. Severino delle Marche** Stat. (4334), ☆.

The town, named after one of its bishops, who died about 550, is on the site of the Roman Septempeda. It was the birthplace of the brothers Jacopo and Lorenzo Salimbeni da Sanseverino, impressive painters of the Umbrian school (early 15th cent.), and of a second Lorenzo, perhaps son or nephew of the first.

The Old Town (Castello) lies on the top of the hill; the New Town (Borgo) at the foot of it.

In Castello is the **Duomo Vecchio**, which contains some ruined frescoes by *Diotalvi d' Angeluzzo*, and a fine *altar-piece in 5 compartments, with the Madonna and Child in the middle, by *Niccolò da Foligno* (1468). The Church of **S. Chiara** has a fine Choir, with *tarsia* stalls.

In Borgo, the Sacristy of the **Duomo Nuovo** contains an exquisite *Madonna and Child, by *Pinturicchio*.

The Church of **S. Lorenzo** is on the site of a pagan temple. It contains a Nativity, by *Lorenzo da Sanseverino the younger*. In the crypt are frescoes by *Jacopo* and *Lorenzo*. In **S. Domenico** is a *Madonna by *Bernardino di Mariotto*.

The **Palazzo Pubblico** has a small collection of antiquities; and some fine pictures: an *ancona* by *Vittore Crivelli*; another by *Nuzi*; and an Annunciation, by *Bern. di Mariotto*.

43 m. **Castelraimondo-Camerino** Stat., ☆.

EXCURSION B.—CASTELRAIMONDO TO CAMERINO. 6½ m.


Camerino (5000) stands on a hill, 2000 ft. above the sea. Its ancient name was Camerinum, or Camers, and it was probably founded by the Camertes, a branch of the Umbrian stock. As

the ancient name of Chiusi (Rte. 8) was Camers, it has been conjectured that the people of Chiusi, expelled by the Etruscans, migrated to Umbria, and built a second city under the old name. Dennis (ii. 328) quotes an inscription at Chiusi, showing a connection between that town and Umbria. In the Social War (B.C. 80) Camerinum took the side of Rome, and its people were rewarded with Roman citizenship. Its first bishop was S. Savinus (252). Under the Lombards the town was attached to the duchy of Spoleto. At a later time it adopted the Guef cause, and was destroyed by Manfred in 1259. The family of Varani established a despotism here; and, when the male line of that family became extinct, the lordship passed by marriage to the Duke of Urbino. Paul III., however, confiscated it, and gave it (1545) to his grandson, Ottavio Farnese, but, finding the grant unpopular, revoked it the following year.

In 1527 Matteo di Basso, of Urbino, founded the Capuchin reform of the Franciscan Order. Persecuted by their laxer brethren, the reformers found protection under the Duke of Camerino.

Carlo Maratti, an insipid painter, was born here in 1625.

The **Duomo**, dedicated to S. Savino, occupies the site of a Temple of Jupiter. The Church of **S. Venanzio** has a façade of the 16th cent., not without dignity for its period. The same remark may be made about several of the Palaces.

47 m. **Matelica** (4000), , 1172 ft. above the sea, is an industrious town, with cloth-factories.

The Church of **S. Francesco** has several good pictures, much injured. In the first Chapel is an *altar-piece by *Palmezzano da Forlì*, a pupil of Melozzo (1501); the Madonna, with Saints; with a *predella* of the Last Supper; of Francis receiving the *stigmata*; and the martyrdom of some of his friars; and a lunette containing a Pietà. In the 3rd Chapel is a *Virgin and Child, with SS. Sebastian

and Jerome, and a spirited *predella*, by *C. Crivelli*. In the 4th Chapel is a *picture in many compartments, by *Eusebio da Perugia*, a rare disciple of Perugino (1512).

In the Church of **S. Michele** is a Holy Family, with SS. Roch and Sebastian, and a Pietà. In the Church of **S. Giovanni Decollato** is a Virgin and Child, of the school of *Perugino*, spoiled by tawdry crowns. In the **Palazzo Piersanti** are some good works of the school of Fabriano, and some fine reliquaries.

Leaving Matelica the rly. continues to

54 m. **Albacina** Stat. Junct. for line from Ancona to Rome (Rte. 28).

60 m. **FABRIANO** Stat. Junct. for line to Urbino (p. 174).

ROUTE 32.

ASCOLI TO SPOLETO, BY NORCIA.

Road. 77 m.

Miles.

Ascoli.

47 **Norcia**.

65 Pic dipaterno.

Terni, 24 m.

77 Spoleto.

This route leads through the heart of a very interesting district—the Abruzzo Ulteriore. The people are simple, and little spoiled by strangers. There are few good inns. The road is recommended to bicyclists. It is not excessively dusty; but there are some steep ascents and descents, especially near Spoleto, and little shade.

Ascoli, ☆ (500 ft.). (See Rte. 30.)

The road follows the course of the Via Salaria up the valley of the Tronto.

4 m. **Mozzano**. Here are some fine substructions of the Via Salaria. 2 m. N. is the natural bridge called Ponte Nativo.

12 m. **Acqua Santa**, the Roman *ad Aquas*, with iodine springs (90° Fahr.), much frequented.

Livy records the cure here (B.C. 48) of L. Munatius Plancus, a friend of Julius Caesar, to whom Horace addresses one of his *Odes* (i. 7).

20 m. **Arquata** (326), in a bleak position, 2360 ft. above the sea. From this point begins a very steep ascent of 2700 ft. in 14 m. In winter and early spring the road is often blocked with snow.

34 m. **Colle Radicino**, the highest point (5060 ft.). Hence there is a fine view of Mte. Sibilla (9110 ft.), one of the highest peaks of the Abruzzi Appennines.

The road then descends to

47 m. **Norcia** (3726), ☆, near the source of the Nera (1980 ft.).

It is the ancient Nursia. Its first bishop is said to have been S. Eutychus, whom S. Paul restored to life at Troas (Acts xx. 10); but he is probably confused with an abbot of the name, who died at Norcia about 540. Here Vespasia Polla, the mother of Vespasian, was born. This was also the birthplace (480) of S. Benedict, the patriarch of Western monachism, and of his sister, S. Scholastica.

In the ancient necropolis many interesting discoveries have been made. Norcia is, of course, not to be confounded with Norchia, near Viterbo; but the similarity of the names, and of that of the Etruscan goddess Nurtia (= Fortuna), may throw some light on the early ethnology of Italy.

58 m. **Triponzo** (1312 ft.), in the valley of the Nera. The road crosses the river and follows its rt. bank to

65 m. **Piedipaterno** (1090 ft.).

(From Piedipaterno an excellent road follows the river Nera: 5 m. Scheggino, 13 m. Ferentillo, 24 m. Terni (see Rte. 28).)

At Piedipaterno the road to Spoleto turns W., crosses Mte. Somma (2405 ft.), and reaches

77 m. **Spoleto Stat.**, ☆. (See p. 176.)

ROUTE 33.

TERNI TO AQUILA, BY RIETI. By rail. 65 m.

Miles.

Terni.

10 Marmore.

11 Piediluco.

26 Rieti.

Fara Sabina: road, 32½ m.

65 Aquila.

3 trains daily, in 4-5 hrs.

Terni Stat. (See p. 178.)

The rly. ascends, through beautiful scenery, to

10 m. **Marmore**, Stat. *buffet, ½ m. from the highest Fall of Terni (Rte. 28).

11 m. **Piediluco Stat.** on the S. side of the beautiful lake of that name. The village of Piediluco, ☆, is on the further side of the lake, and may be reached by boat in 30 min., or by road in 1 hr.

26 m. **Rieti Stat.**, ☆ (14,000).

Rieti (1280 ft.) is the ancient Reate,

a Sabine town, and afterwards a Roman municipality, on the Via Salaria. It is supposed to have been consecrated to Rhea, or Cybele, the Great Mother.

“Magnæque Reate dicatum
Cælicolum matri . . .”
Sil. Ital. viii. 417.

Cicero, pleading for the people distressed by the floods of the Velinus, speaks of their valley as another Tempe. It is cold in winter, from the proximity of snow-mountains, but delicious in summer. It has a considerable trade in cattle and agricultural products.

The **Duomo**, originally Gothic (1456), has been modernized. The Churches of **S. Pietro** and **S. Agostino** have good doorways, and **S. Pietro Martire** a fine wooden ceiling. The **Palazzo Vincentine** has elegant open loggias by *Vignola*. Near the Porta Accarana is a mutilated statue, the **Marmo Cibocco**, said to be a memorial of Cicero. On the further side the rapid Velino is spanned by a picturesque **Roman bridge**.

SUB-ROUTE.—RIETI TO FARA SABINA.
32 m. By road.

A diligence runs daily in 10 hrs.
The route is recommended to cyclists

—a good road, not particularly fatiguing.

The road almost coincides with the ancient Via Salaria. It crosses the rivers Velino and Turano, and runs due S. to (11 m.) **Osteria Capannaccia**, where a road diverges l. to **Rocca Sinibaldi**. Here it turns W., and descends steeply to (5 m. further) **Poggio S. Lorenzo**. Between this point and Nerola are several ancient tombs.

About 25 m. from Rieti, at the **Osteria Nerola**, a road diverges rt. to **Nerola**, with a well-placed castle of the Barberini family. Hence the road leaves the Via Salaria, crosses a torrent by the Ponte del Mercato, and reaches the village of **Corese**, and (4 m. further) **Fara Sabina Stat.**, on the line from Florence to Rome (p. 66).

Beyond Rieti the line ascends again to

20 m. **Antrodoco Stat.** (2430 ft.), in the heart of the central chain of the Apennines; and traverses a lofty valley to

65 m. **Aquila degli Abruzzi Stat.** (2200 ft.), ☆. Hence the line is continued by Solmona to Pescara (see *Handbook for S. Italy*).

FLORENCE.



FLORENCE.

THE plan which is adopted in this Handbook is one which, it is hoped, will enable the visitor to see the many interesting places in Florence with the greatest possible economy of time and labour.

In the first part of our description the city is divided into sections, in which the objects of interest are described under the heading of the streets in which they occur. These sections are—

	PAGE
1. The Lung' Arno, which runs through the town from E. to W.	205
2. The Viali, which run round the greater part of the town	207
3. The Duomo, and adjacent streets	208
4. The Piazza della Signoria, and adjacent streets	226
5. The Piazza S. Maria Novella, and adjacent streets	229
6. The Piazza S. Croce, and adjacent streets	236
7. The streets S. of the river	241

When in the course of the description of a street, a building occurs which requires so long a notice that the itinerary would be seriously interrupted, the detailed description of this building is postponed to the Second Part. The places which are thus treated are—

	PAGE
8. The Pitti Palace and Gallery, and the Boboli Gardens	245
9. The Gallery of the Uffizi	250
10. The Accademia delle Belle Arti	260
11. The Museo di S. Marco	263
12. The Museo Archeologico	266
13. The Museo Nazionale (Bargello)	269
14. The Church of S. Lorenzo, the Laurentian Library, and the Sagrestia Nuova	273

Pitti Gallery	}	Entrance 1 l.	}	Open daily 10-4.
Uffizi Gallery		Sundays free		
Belle Arti				
Museo di S. Marco				
„ Archeologico				
„ Nazionale				
Opera del Duomo	}	50 c., Sundays free	}	Open daily 10-4.
Sagrestia Nuova				
S. M. Madd. dei Pazzi				
Scalzo				
Cenacolo di Foligno	}	Entrance 25 c. Sundays free	}	
„ „ S. Salvi				
„ „ S. Apollonia				
„ „ Ghirlandaio				

All galleries, etc., belonging to the State are closed on the following days: Jan. 1 and 6; March 14 (the King's birthday); Easter Day; Ascension Day; Corpus Domini (Thursday after Trinity); the Statuto (1st Sunday in July); June 24 (St. John Baptist); June 29 (SS. Peter and Paul); August 15 (the Assumption); September 8 (Nativity of B.V.M.); September 20; November 1 (All Saints); November 20 (the Queen's birthday); December 8 (Conception of B.V.M.); and Christmas Day.

A *permesso*, giving free admission to all the collections belonging to the State, is liberally granted to artists and writers on art. English-people desiring this privilege must apply to the Consul-General (2, Via Tornabuoni), and satisfy him that they are genuine students. He then issues a recommendation, which must be taken to the office of the Director of the Uffizi (1st floor rt.), and handed in with a formal application written on a sheet of stamped paper, 60 c. (The porter, who provides these forms written out, and only requiring signature, expects a small fee.) If the application is granted, a *permesso* is issued, lasting till the following June.

Permission to copy must be requested from the Director at the Uffizi, who requires proofs of efficiency, or recommendations from a recognized Academy, or from an eminent artist.

SITUATION, Etc.

Florence is situated 43° 46' N., and 11° 15' E. of Greenwich. Its height above the sea is 174 ft.

It lies about 50 m. in a direct line from the sea, on either side of the river Arno, which rises on Monte Falterona, about 25 m. N.W. The valley in which the town lies is about 20 m. long, and, in its widest part, about 6 m. broad. It is bounded N. by the Apennines, rising to 5426 ft. in Monte Morello; and S. by lower ranges of hills which separate it from the Chianti. At no very remote geological time this valley contained a lake, which was drained by the opening of the gorge of the Gonfolina, near Signa. Local traditions still record the existence of this lake, and ascribe the opening of the gorge to three Moors. The hills N. of the city consist mainly of a fine-grained sandstone, called *pietra serena*, quarries of which may be inspected at Fiesole and the adjacent Mte. Cecioli. In the southern hills are quarries of a coarse limestone, called *pietra forte*. Eruptive

masses of serpentine are found near Prato, L'Impruneta, and Castel Poggio. The rocks near Florence are not rich in fossils.

The river, being nothing more than a mountain torrent, is liable to sudden and violent floods; but in dry weather only a scanty flow of water trickles between beds of sand and pebbles. Navigation is consequently impossible. The flooding of the streets, which used to be frequent and dangerous, is now prevented by the river-bank called the Lung' Arno.

The climate of Florence is subject to sudden and extreme variations. In January the mean temperature is 41½° Fahr.; in August, 77°. The variations in the course of a day are often violent. Cold winds rush from the Apennines, which in winter are often covered with snow, and, contrasting with the hot sunshine, produce dangerous chills, which it is wise to guard against by carrying shawls. Warm clothing is essential in winter and early spring.

January and February are often

cold, wet, and stormy. In March the sun begins to be powerful, but the cold winds remain. April, May, and June are delightful months; and the visitor may well stay through part of July if he secures large and shady rooms, and is content to stay at home during the heat of the day. The end of July, August, and September are very hot; and a residence in Florence then is not to be recommended, though persons who possess a villa on one of the surrounding hills find no season more enjoyable. In September there are often rains, which continue through October. November and December are usually delightful.

The town is supplied, though inadequately, with excellent drinking-water (*acqua potabile*). Many of the old wells are still in use, and some are good; but persons engaging a house should be careful to see that *acqua potabile* is laid on. This is also economical; for the porter of a house usually charges for pumping from the well.

The sewage is, for the most part, removed by a system of exhaust pumps, which, though it often makes the streets unsavoury, is good in sanitary respects.

In autumn, and sometimes in other seasons, there is a good deal of fog. This, and the cold winds, make the town unsuitable as a residence to those who suffer from pulmonary or rheumatic affections; but there are no indigenous malarial diseases; dyspepsia and all non-inflammatory diseases requiring a bracing atmosphere are generally relieved; and persons in average health find the climate pleasant and exhilarating. Florence is well supplied with English and American medical men and nurses (see Index).

For beauty and interest, Florence is unique. For 250 years it was the artistic capital of Europe, and one of its chief political and commercial centres. Of this period the glories are preserved not only in the magnificent Galleries of painting and sculpture, but also in Churches, many of them beautiful, and most enriched

by at least one or two conspicuous treasures of art. Noble palaces are also to be admired, most of them in narrow and picturesque streets. It must be regretted that many of these streets have been swept away. In some cases (as in that of the Mercato Vecchio) the removal was necessary on the score of sanitary and moral evils; in other cases the changes must be ascribed to the Vandalism of the speculative builder; and nothing can excuse the vulgarity of most of the recent buildings, conspicuous among which is the monstrous Piazza Vittorio Emanuele. It must be recorded with thankfulness that local patriotism and good taste are allying themselves with the sentiment of civilized Europe in trying to hinder further unnecessary demolitions.

For drivers, walkers, and bicyclists, the neighbourhood of Florence affords an abundance of beautiful excursions, of which a selection is described, p. 277. Most of them lead to points of view whence the city is to be seen in its beauty, among hills lovely in the complex delicacy of their contours, and gemmed with glistening villas. It is to be regretted that few residents in the city see these views at their best, when the early morning clouds are resting in the hollows of the hills. When Florence is wrapped in mists the traveller will often be repaid if he seeks some place above the town, such as Fiesole, where he may find a clear blue sky, and beneath his feet a snowy sea of vapour, out of which the hills rise like islands and promontories. The prevalent foliage is that of the grey olive and the black cypress, which, in late spring, are relieved by the yellow of corn and the tender green of the vine. In early spring the fields and woods are full of wild flowers; in the evenings of early summer the fireflies and nightingales combine to produce an effect which can never be forgotten.

HISTORY.

The beginnings of Florence cannot now be traced. It is likely enough

that Etruscans from Fiesole farmed the rich valley and traded on the Arno; but of their occupation no traces seem to remain. The earliest town on the site which we know was Roman. It probably arose from the division of the land among a colony of Roman soldiers, and the rectangular form of the most ancient city suggests that it replaced a Roman camp. The earliest walls (ascribed to Augustus) seem to coincide with the modern Via Tornabuoni, Via Cerritani, Piazza del Duomo, and Via del Proconsolo. On the S. it seems to have stood back from the then marshy shore of the river, running along the Borgo S. Apostoli; but there was an outpost commanding the head of the Ponte Vecchio, of which the memory is preserved in the name of the Por (Porta) S. Maria. Of this ancient city many relics have been discovered, especially in the demolition of the Mercato Vecchio, and some of the most interesting are preserved in the Museo Archeologico.

It seems that the first mention of Florentia in history is when (A.D. 10) its inhabitants presented a petition of Tiberius against the diversion of the river Clanis into the Arno (Tacitus, *Ann.* i. 79; see p. 46). There can be little doubt that the name of the city alludes to its *flourishing* condition, or possibly to the flowery meadows in which it was situated. The legends of a King Florinus belong to the same class as the legends of Brut the Trojan and King Lud.

For several centuries the records of the city are few. S. Ambrose visited it in 392. It was plundered by the Goths under Radagaisus in 405, and relieved by Stilicho. In 545 it suffered at the hands of Totila; and it was ruined by the Lombards in 570. About that date the Church of S. Miniato was already a place of pilgrimage, visited yearly by S. Frediano of Lucca.

It is reasonable to believe that Charlemagne visited Florence about 786, and settled some of his German nobles in the neighbourhood; but the city was too strong in its inherited

Italian interests to join the imperial party, especially after the bequest of Countess Matilda conveyed Tuscany to the Pope, and Florence continued almost always Guelph. In 1260, however, the Ghibellines, aided by Siena, were able to route the Guelphs at the battle of Mont' Aperti, and Florence was only saved from destruction by the patriotism of Farinata degli Uberti. The battle of Benevento, and the death of Manfred (1266), redressed the balance, and the Guelphs regained the city, and defeated the Ghibellines at Campaldino (1289). At this time begins the era of Florentine greatness, the building of the Duomo, the Palazzo della Signoria, S. Croce, and the circuit of walls which remained till the present century. The peace of the city was indeed disturbed (1293) by Giano della Bella, who made democratic measures a cloak for personal ambition, and inflicted the most grievous injustice on the rich men of both parties by his Ordinances of Justice. But the real security of the Guelphs was shown by their breaking up into 2 new parties, the Bianchi and the Neri, who took their names from the factions of Pistoia. Indeed, the Ghibelline party lost its reason for existence when the enfeebled empire ceased to meddle in the affairs of Italy. But discord continued, though it had to connect itself with new party-cries; and in 1342 the city, worn with strife, willingly submitted to a soldier of fortune, Walter of Brienne, who assumed the fantastic title of Duke of Athens. Within a year he was expelled by a democratic insurrection, that of the Ciompi, or wool-carders; but power soon reverted (1382-92) to an oligarchy, the Ottimati.

Meanwhile Florentine liberty was threatened by Gian Galeazzo Visconti, of Milan, who aimed at the creation of a kingdom of Italy. The division of the country into small states, each of which was unable to contend with a league of several others, led to the employment of mercenary troops under a *condottiere*. Of such

soldiers of fortune, perhaps the most able was Sir John Hawkwood, employed by Florence 1375-94. In many towns a successful *condottiere* established a more or less permanent despotism. The fate of Florence was to submit to a despotism, not of arms, but of wealth. The family of Medici, descended from an unknown physician, was represented by Cosimo, who, by the lavish use of his money, earned the title of *Pater patriæ*. He was a liberal patron of art and literature. In his time Florence was the scene of a Council (convened at Ferrara, and translated to Florence in 1439) which aimed at the reunion of the Roman and the Eastern Churches. The agreement which was framed was merely political, and was at once repudiated by the Orientals.

Cosimo's power was feebly maintained by his son Piero, called *il Gottoso* (the Gouty); after whose death his sons Lorenzo (1449-1492) and Giuliano (1453-1479) were invited to act as "chiefs of the state." Giuliano was murdered by the Pazzi; but Lorenzo, following the example of Augustus, and retaining the offices and titles of republicanism while overthrowing its real power, became autocratic Governor of Florence. His lavish expenditure gained him the title of *il Magnifico*, and he deserves some credit for his preservation of peace, and his encouragement of art and literature; but his low moral character, and that of most of his circle, degraded the Florentines, and introduced the decadence of art. A strong protest against the revival of paganism was led by Gerolamo Savonarola, who anticipated a purgation of Florence from the invasion of Italy by Charles VIII. of France. Piero, the profligate son of Lorenzo de' Medici, fled, and Savonarola established a theocracy, but his own imprudence and the malice of his enemies led to his judicial murder in 1498. In 1512 the Medici were recalled in the person of Cardinal Giovanni, who the next year became Pope Leo X. A brave but futile attempt was made in 1527 to restore

the Florentine republic. In 1569 Cosimo de' Medici (descended from a collateral branch of the family) received from Pope Pius V. the title of Grand-Duke of Tuscany, which was confirmed to his son by the emperor. The record of the grand-dukes of the Medici family is one of squalid wickedness, until the race became extinct in the person of Gian Gastone (1737). In that year the emperor annexed Tuscany, by virtue of the Treaty of Vienna; and several rulers of the family of Lorraine acquired a character for fairly just government. They came to an end when Ferdinand III. was deposed by Napoleon at the Peace of Luneville (1801), and Florence became subject to France. After Waterloo it was restored, at the Congress of Vienna, to the family of Lorraine; and in 1859 the mild Grand-Duke Leopold II. fled, and Florence entered the new kingdom of Italy, of which (1864) she became the capital. She yielded that honour to Rome in 1871.

FLORENCE AT THE PRESENT DAY.

The present pop. of Florence, including the suburbs, is 195,000. The circumference of the city itself is 9 m.; that of the communal territory, 15½ m.

Its wealth comes chiefly from trade, and from the vast numbers of foreigners who visit it. It has no important manufactures. Several good shops have come into existence in recent years; but commerce is unenterprising, and receives no intelligent encouragement from the Government. Taxation is capricious, and often burdensome. Besides the heavy duties which are levied at the custom-houses, very considerable local dues (*dazio*) on articles of consumption, etc., are exacted at all the *barriere* by which the town is entered. The outlying towns and villages are free from these dues, but prices are no lower in consequence of the exemption.

The prices of meat, milk, bread, etc., are about the same as in London, and

the quality inferior. Poultry and wine are cheaper; groceries mostly much dearer.

The habit of bargaining is universal, even in many of the shops which profess to have fixed prices. In this respect, as in others, a knowledge of the language and the customs of the country is very useful. Those who employ servants to do the marketing (*far le spese*) do well to remember that it is a recognized custom for the cook to add a certain profit for himself (about 5 per cent.) to the prices. As he will usually procure goods cheaper than the prices charged to foreigners, it is generally cheaper to send him to the market, if he be honest.

Menservants are, as a rule, more efficient than women. A man-cook can be obtained for 40 lire a month or more; a footman (*cameriere*) not in livery for about 30 lire. A fortnight's notice is required for dismissing a servant.

Some persons avoid trouble by paying the cook a fixed sum (*cottimo*) per head, for which he agrees to feed the household. Perhaps 2 lire a day for each person is an average sum; but this would not include wine, tea, or coffee. This plan, however, leads to altercations, and is not recommended.

Furnished apartments may be found without trouble, and no part of the town can be said to be unhealthy. The most popular parts are the Lung' Arno Acciaiuoli, the district near Via Cavour, and the new streets beyond the Porta S. Gallo; but beautiful suites of rooms are to be found in some of the old palaces in other parts. There is an unfounded prejudice against the streets S. of the river, where apartments are often very cheap. An average price would be perhaps 40 to 50 lire a month per room. The furniture is usually very poor and scanty. Inquiry should be made as to carpets, curtains, linen, and plate. Care should be taken in selecting sunny rooms for the winter and shady ones for the late spring.

The usual fuel is wood, which, if there is storing-place, is best bought by the *catasta* (about $10\frac{1}{2}$ ft \times $3\frac{3}{4}$ ft. \times $3\frac{3}{4}$ ft.).

In the kitchen the fuel is charcoal (*carbone*).

Wine-merchants abound; but the best wine is obtained at the various palaces, where the wine from the owner's estate is sold in any quantity, from a flask upwards. The ordinary flask (*fiasco*) contains about $2\frac{1}{2}$ bottles.

The police patrol the town in pairs, dressed in a very smart uniform. In case of trouble it is usually best to call at the Questura in the Palazzo Riccardi (K, 6).

It is obviously difficult to make any suggestion as to the time required for a visit to Florence. The following scheme, distributing the principal sights over 8 days, must not be taken to mean that there are no other objects of great interest, or that the principal Churches and Galleries can be satisfactorily seen in a single visit.

1st day: Duomo, Baptistery, Palazzo Vecchio.

2nd day: Belle Arti, Fiesole.

3rd day: Uffizi, S. Miniato.

4th day: Medici Chapel, S. Lorenzo, Poggio a Caiano.

5th day: Pitti Gallery, Boboli Garden (Sun. and Th.).

6th day: Bargello, Certosa.

7th day: S. Maria Novella, S. Marco.

8th day: S. Croce, Museo Archeologico.

It must not be forgotten that the Galleries close at 4; and that a good light is essential for seeing the pictures.

FESTIVALS.

Very few of the picturesque old festivals are maintained in modern Florence. The arrangements for ecclesiastical festivals are to be found in the *Giglio Fiorentino* (20 c.).

On the **2nd Sunday after Epiphany** a very interesting Service is held in the Duomo for the repression of blasphemy.

On **Thursday in Holy Week**, at 9.30 a.m., the Archbishop celebrates Mass in the Duomo, and consecrates the

holy oils. At 3.30 p.m. he washes the feet of 12 poor men.

On **Easter Eve** the ceremony of the **Scoppio del Carro** is very interesting. In the early morning new fire is struck from flints which a member of the Pazzi family is said to have brought back from the Holy Sepulchre, and which were at one time kept in the Church of S. Biagio, and are now in S. Apostoli. From this fire two tapers are kindled, one of which is borne aloft in a lantern to the Baptistery, while the other is carried in such a way that crowds of people press to light their own candles at it. The taper borne to the Baptistery is used in the ceremonies of consecrating the water in the Font. At 9 a.m. a procession moves from the Baptistery to the Duomo, carrying the taper, from which the great Paschal candle before the High Altar is kindled. A mast is raised in front of the Altar, from which a wire is stretched the whole length of the nave, and passes out of the west door. When the Gloria in Excelsis is intoned, the fire is communicated to a rocket (called *la Colombina*, the Dove), which rushes from the mast, along the wire, out of the door, where it sets fire to a car (*carro*) covered with fireworks, and then returns along the wire to the mast, which it is expected to reach before it is spent. As the fireworks on the car explode, the bells of the Duomo, and then those of the other Churches, burst into a peal. The car is then drawn by white oxen to the Canto de' Pazzi in Via Proconsolo (K, 8), where a similar explosion of fireworks takes place. The ancient route was modified in 1899, because the electric wires stretched down the Via Proconsolo for the service of the tramway prevented the passage of the car. The peasants regard the successful passage of the Dove as predicting a good vintage. In 1899 it failed entirely, but the bad augury was thought to be satisfied by the death of the Archbishop a few weeks later; for the vintage of that year was singularly good.

A variant account of the custom

states that the pilgrim of the Pazzi family brought back from Jerusalem not flints, but the sacred fire itself, to conserve which he rode the whole journey with his head to his horse's tail, and thus earned the name Pazzo (= mad).

On **Ascension Day** it is the custom for the people to go to the Cascine to catch *grilli* (crickets), which are put into little cages, and sold everywhere under the name of *Uccellini dei fanciulli* (children's birds).

On the **Festival of S. Zenobio**, May 25, crowds of people bring roses to the shrine of the saint, in the Duomo, to be blessed.

On the **Festival of S. John Baptist**, the patron of the city, June 24, there are fireworks on the Ponte alla Carraia, and the Duomo, the Campanile, and the Baptistery are illuminated.

BOOKS ON FLORENCE.

Besides the books which are mentioned in the general Introduction, the following works will be found useful by visitors to Florence : P. Villari, *First Two Centuries of the Hist. of Florence* ; by the same, *Machiavelli*, and *Savonarola* ; Ruskin, *Mornings in Florence* ; Mrs. Browning, *Casa Guidi Windows* ; Mrs. Oliphant, *Makers of Florence* ; the Misses Horner, *Walks in Florence* ; Leader Scott, *Echoes of Old Florence* ; Conti, *Firenze Vecchia*.

1.—THE LUNG' ARNO.

Both banks of the river are (with the exception of a part of the S. side) embanked with quays the whole length of the town. They save the town from the floods which used to be high and dangerous, for, although the river in summer is almost dry, in winter after heavy rains it forms a terrific torrent. The quays, which are called the Lung' Arno, afford a delightfully sunny walk in cold weather ; but the stranger must be warned against the biting winds which often descend the northern streets. A shawl is absolutely necessary for crossing the exposed places in safety.

Beginning at the E. end of the N. (or rt.) bank, we enter first the **Lung' Arno della Zecca Vecchia** (Old Mint), where were struck the coins which perpetuate the fame of Florentine commerce—the florin of silver (worth about 1s. 2d.) and *zecchino* (sequin) of gold (worth about 9s.).

At the little Piazza Cavalleggieri the **Lung' Arno delle Grazie** begins, and ends at the **Ponte alle Grazie**, first built in 1237 by the Podestà Rubaconte, a Milanese, whose name it used to bear.

Until 1874 a number of small houses stood on this bridge, in which, at one time, women lived as hermits. (See illustrations in Conti, *Firenze Vecchia*, pp. 151, 461.)

Below the bridge is the **Lung' Arno della Borsa**, in which is the Borsa, or Exchange. The **Piazza dei Giudici** is named from the Court of the Ruota, which sat in the Palazzo Altafronte. Beyond this palace is the colonnade of the Loggia degli Uffizi, and the gallery connecting the Uffizi and the Pitti is carried upon arches, which skirt the Via degli Archibusieri, so called from the guard of archers which was stationed here.

Here is the **Ponte Vecchio** (G, 9), the earliest bridge in Florence.

The Roman city, the wall of which stood back a little way from the bank of the river, seems to have had an outpost which commanded the head of this bridge. The present structure dates from the 14th cent. It is still lined with shops, mostly silversmiths and dealers in antiquities. In the middle of the bridge is an open *loggia*, with striking views. Hence Tito (in *Romola*) threw himself into the river. The gallery between the Uffizi and the Pitti runs over the shops on the E. side.

Below the Ponte Vecchio is the **Lung' Arno Acciaiuoli**, named from a distinguished family who had their palace here. It ends at the **Ponte S. Trinità** (F, 8), originally built in 1274, rebuilt by *Tuddeo Gaddi*, in 1346, and again, after destruction by a flood, by *Ammannati*, in 1557. It is

the most graceful bridge in Florence, but it is disfigured by 4 affected statues representing the Seasons (1608).

The **Lung' Arno Corsini** follows, containing the spacious **Corsini Palace**. It contains a large picture-gallery with several good pictures. (Open Tuesday, Thursday, Saturday, if these days are not festivals; entrance from 7 Via Parione, at the back; fees to servants.)

Room I. Several portraits of members of the Corsini family, by *Sustermans*. An imitation of an ancient marble vase, with bacchanals.

Room II. Sea-piece, by *Salvator Rosa*.—Bronze Centaur, of the school of *Giovanni da Bologna*.

Room III. *Copy (1518) of *Raphael's* Violinist.

Room IV. Peace, by *Carlo Dolci*.—Cartoon for Portrait of Julius II., by *Raphael* (?).—Madonna and Child, by *Luca Signorelli*. — *Madonna, with Angels scattering flowers, by *Filippino Lippi*.—Madonna, by *Albertinelli*.—Madonna crowned by Angels, by *Botticelli*.—*Poetry, by *Carlo Dolci* (with inscription behind, "Chi cerea il vero ed il bene d' altrui, vivrà lieto e molto contento").—Madonna, by *Raffaello de' Carli* (1502).

Room VI. Portrait of Man, by *Ant. Pollaiuolo*.—Apollo, Daphne, and Narcissus, by *Andrea del Sarto* (an early work).

Room XII. Cassone, with 5 allegorical figures, by *Botticelli*. Triptych of the Madonna, with SS. Bernard, Catherine, Louis, and Bruno, by *Gaddo Gaddi* (?).

Beyond Palazzo Corsini is the **Ponte alla Carraia** (F, 7).

This bridge was built of wood in 1218, and subsequently of wood on stone piers. In 1304 the *brigata di sollazzi* (society of recreation) of S. Frediano prepared a May-day entertainment: rafts were moored in the river, on which were represented the pains of hell—demons and men amid flames. The crowd on the Ponte alla Carraia was so great that the wood-work gave way, and multitudes perished in the river, turning the

jest into earnest. After this disaster the bridge was rebuilt in stone throughout, but it often suffered from flood, and was restored by *Ammanati*.

Below this bridge is the **Lung' Arno Amerigo Vespucci**, with fine new houses and hotels. The river is here crossed by a weir and flood-gates, which, when the water is high, form a really grand cataract. In the **Piazza Manin** is a statue of **Daniele Manin**, the Venetian patriot (see *Countess E. Cesareo - Martinengo, Italian Characters*); and further there is the eustomary statue of **Garibaldi**. The **Lung' Arno** ends at the **Caseine** (p. 278).

On the **S. (or l.) bank** of the river the **Lung' Arno Cellini** leads from the **Iron Bridge** (O, 13) to the **Porta S. Niccolò**, the least altered of all the ancient gates. Thence the **Lung' Arno Serristori** leads to the **Ponte alle Grazie** (I, 11). Beyond this is a pleasant little garden, which contracts into the **Lung' Arno Torrigiani**. Here we turn away from the river, and follow the **Via dei Bardi**, the houses on the rt. of which rise straight from the water. The **Via dei Bardi** is interesting for the sake of *Romola*; but *George Eliot* seems to have no historical original in the **Bardi** family for her heroine.

The **Via dei Bardi** ends in the **Piazza Guicciardini**, at the foot of the **Ponte Vecchio** (G, 9). Beyond the **Piazza** the houses on the rt. side of the **Borgo S. Jacopo** rise from the river, interrupting the **Lung' Arno**. In the **Borgo l.** is an old tower, to which a terra-cotta by one of the *Robbia* has been affixed. Almost opposite is the Church of **S. Jacopo sopr' Arno**, with an elegant Corinthian portico, belonging to an earlier building. The cupola was built by *Brunelleschi* by way of experiment before building that of the **Duomo**. On the l. side of the **Borgo** several narrow streets lead to the labyrinth of unclean, and perhaps sometimes

unsafe, alleys between the **Via Maggio** and the **Via Romana**.

The **Borgo S. Jacopo** ends in the **Piazza Frescobaldi**, which intervenes between the **Ponte S. Trinità** and the **Via Maggio**. Beyond this **Piazza** the road returns to the river-bank under the name of **Lung' Arno Guicciardini**. Beyond the **Ponte alla Carraia** the **Lung' Arno Soderini** runs past the great Church of **S. Frediano** to the city wall.

2.—THE VIALI.

The last and widest circuit of walls, built 1285-1388, was for the most part demolished in 1865, and a boulevard (*viale*), planted with trees, substituted: the gates of the old walls being left standing. Round this broad avenue, which encircles the N. part of the town, frequent tram-cars run. The **Viale** is divided into several sections.

At the E. of the town the **Viale Carlo Alberto** runs from the **Lung' Arno Zecca Vecchia** to the **Piazza Beccaria** (P, 10), in the midst of which stands the **Porta alla Croce**, called after a large wooden cross which stood here.

Thence the **Viale Principe Eugenio** runs N. to the **Piazza Donatello** (Q, 6), in which stands the **Cemetery** formerly used for all persons who did not belong to the Roman Catholic Church. It is a beautiful garden (ring at gate at S. end), in which are the tombs of *Elizabeth Barrett Browning*, *Arthur Hugh Clough*, *Theodore Parker*, and many other well-known persons. The **Cemetery** is now closed for interments, and a new **Cemetery** has been formed at **Allori** (p. 289).

From the **Piazza Donatello** the **Viale Principe Amedeo** runs N. to the dismal **Piazza Cavour** (O, P, 2), in which stand the old **Porta S. Gallo** and a pompous triumphal arch in honour of *Francesco II.* (1745).

Hence the **Viale Principessa Margherita** (named after the present Queen) runs W., till, at a pleasant garden, it falls into the **Viale Filippo Strozzi**, which skirts the **Fortezza**

(1534). Beyond the fortress the **Viale Principe Umberto** runs W. past the **Porta al Prato** to the **Cascine** and the **Piazza degli Zoavi** (B, 3).

Besides the **Viale** which thus runs round the town, there are several other **Viali**, which, as they pass through new and uninteresting districts, are not worth describing.

For the **Viale dei Colli**, S. of the river, see *Excursions from Florence*, p. 286.

3.—THE DUOMO AND ADJACENT STREETS.

The central point of the city, alike in geographical position and in historical and artistic interest, is the **Piazza del Duomo**, with its annex to W., the **Piazza S. Giovanni**. It contains, besides other important buildings, the **Duomo**, the **Campanile** on its S. side, and the **Baptistry** on the W.

The early history of the **Duomo** is not free from obscurity. It seems certain that, at a very early time, the site was occupied by a Church of S. Salvatore; and, as this dedication was commonly used for cathedral churches, it may be assumed that this was the case in Florence. Probably in the 7th cent. Bishop Reparatus replaced this Church by another which he dedicated to his namesake, S. Reparata, a martyr in Palestine in the reign of Decius. This building is spoken of as a "parochial" (*i.e.*, in the language of the time, a diocesan) Church. Possibly while it was in building the bishop's chair was removed for a time to the Baptistry.

In the 13th cent. the Florentines resolved to build a Cathedral excelling all others in size and magnificence; and in 1298 the building was begun after the designs of *Arnolfo di Cambio* (born at Colle Val d'Elsa, Rte. 13). The foundation was laid by the Cardinal-Legate, in the presence of all the magistrates of the city. The funds were supplied by a poll-tax, by a duty on exports, and by voluntary gifts. The new Church was named S. Maria del Fiore.

After Arnolfo's death (1310), the

work was entrusted to *Giotto*. After his death, *Andrea Pisano* continued the work; but for a time the building was almost entirely suspended.

In 1407 a number of architects were consulted as to the difficult task of building the cupola. Many impossible plans were proposed—among them that (borrowed from a legend of the Roman Pantheon) of raising a huge mound of earth mingled with coins. On this the dome was to be built; and after the completion of it the people were to be encouraged to carry away the earth, with the hope of winning some of the buried money. Ultimately the Signory adopted the plans of *Filippo Brunelleschi* (b. 1377). A diverting account of Brunelleschi's dealings with the authorities—how, at first, they treated him as insane; then tried to restrain him by appointing Ghiberti as his coadjutor; and finally had to accept him on his own terms—is given by Vasari.

The Church was consecrated in 1436 by Pope Eugenius IV., who was then residing at S. Maria Novella. A sumptuous gallery was constructed, by which the Pope passed to the Cathedral. The total length of the building is 500 ft.; the width of nave and aisles is 128 ft.; the transepts are nearly 306 ft. long; the height of the nave is 153 ft.; that of the aisles, 96½ ft.; that of the cupola, 133 ft., and its diameter 138½ ft.; the total height, to the summit of the cross, 387 ft.

The original façade was built, possibly from designs by Giotto, about 1350. It was destroyed in 1558; and if the 4 statues from it which now stand outside the Porta Romana give a fair idea of it, the destruction is not greatly to be regretted. Several schemes for a new façade were begun, but never completed. Ultimately the façade was finished, from the designs of *Emilio di Fabris*, in 1887.

The exterior of the Cathedral is cased with white marble, toned by weather to a delicate creamy colour, and richly inlaid with panels and mosaics of pink and dark-green marble. The windows and doorways are ornamented with twisted columns and mosaic cills; and nothing is more noticeable than the skill with which the most profuse decoration is subordinated to

the general scheme of the building, and enriches it without frittering away its dignity. The finest doorways are those on the N. side. That which faces the Via Ricasoli has columns resting on lions, a relief of the Madonna and Child, attributed to *Jacopo della Quercia*, and an Evangelist by *Donatello*. The door facing the Via de' Servi is wrongly ascribed to *J. della Quercia*. Above it is a fine relief of the Madonna giving her girdle to S. Thomas. The mosaic of the Annunciation is by *Dom. Ghirlandajo*. The doors on the S. side are of inferior interest.

The **façade** is a very skilful attempt to carry out the motives of the rest of the Church, only (as was fitting) with greater elaboration of detail. The work was one of extreme difficulty—to create a modern work which should stand by the side of the finest work of the greatest artistic period, to follow the old spirit without servile imitation, and to enrich without falling into frivolity. The very great amount of success entitles *de Fabris* and his followers to high praise. The points which deserve censure are the tawdry and too pictorial mosaics, and the doors N. and S. of the façade (especially that on the N., for the other has some degree of merit), which carry to excess the faulty principle of forcing reliefs into pictures, and do not redeem their bad conception by careful design or execution. The great central door is not yet in place. Some of the marble statues on the façade are of great excellence; among the artists may be mentioned *Giovanni Dupré*, and his daughter *Amalia*, and *Dante Sodini*.

The **cupola** rests on a drum, part of which is surrounded by a graceful arcade of white marble, the design of *Brunelleschi*. It was unfortunately left incomplete, because Michelangelo jeered at it as "a cage for crickets," alluding to the little cages for those insects which Florentine children buy on Ascension Day.

The visitor should walk more than once round the exterior of the Duomo;
Cent. It.

and he will do well if he makes one of these visits by moonlight. At no time are the noble walls of the nave and the magnificent expanse of the transepts seen to such advantage. It is a monstrous abuse that the space S. of this glorious building is now used as the starting-point of almost all the electric tramways.

The **interior** is usually found sadly disappointing. Its columns are poor, and the walls are washed with a dull grey colour, and the first impression is of a church much smaller than its actual size. But the visitor who returns to it frequently, and walks slowly about its nave and aisles, and especially in the transepts, comes at last to appreciate its immensity and sober solemnity. It is not, like many great Italian churches, a rich gallery of works of art; and it is well to get habituated to the building itself before beginning the study of the few sculptures and pictures which it contains.

Just inside the W. door is a curious statue of Boniface VIII., preserved from the façade of the 14th cent. Over the middle door is a mosaic of the Coronation of the B. Virgin, by *Gaddo Gaddi* (about 1265), a friend of Giotto. It has a good deal of Cimabue's severe simplicity. Over the N.W. door is an equestrian portrait, in monochrome, of Sir John Hawkwood, by *P. Uccelli*.

Hawkwood is reputed to have been the son of a tailor at Sible Hedingham, in Essex. After the Peace of Bretigni (1360) he gathered a number of the disbanded soldiers of Edward III. into the White Company, which he hired out to Pisa, the Pope, and Florence. Hallam (*Middle Ages*, iii. 2) regards him as "the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington." In Italy his name was modified into Giovanni Acuto. He died in 1394, and was honoured by Florence with a public funeral.

In the **N. aisle** is a medallion-bust of *de Fabris*, the architect of the façade; and one of the musician Squarcialupi, by *Benedetto da Maiano*; and between the 2, a *statue of Poggio

Bracciolini, the humanist (1380-1459 : Symonds, *Renaissance*, ii. 230, ff.), by *Donatello*.

Opposite to these monuments, on the 1st column N., is a fresco of S. Zenobius, by *Orcagna* (?).

Near the door before the N. transept is a curious picture of Dante, by *Domenico di Michelino* (1465). The poet stands by old Florence ; on his rt. is Purgatory, behind him Hell, in the background the Mountain of Paradise.

Round the E. part of the Church are colossal statues of the Apostles, mostly of little merit.

The **N. transept** contains a good statue of S. Andrew, by *A. Ferrucci* ; and (in the 1st Chapel rt.) a fresco by *Bicci di Lorenzo*, commemorating the scholar, Luigi Marsili (d. 1394), and another, by *Santi di Tito*, in memory of Card. Pietro Corsini (d. 1405) : both alike invisible in the darkness. On the floor is a plate of brass forming an astronomical instrument, which indicates the summer solstice by the falling of a ray of sunlight which passes through a hole in the dome.

The octagonal space under the dome is occupied by the **Choir**, which is enclosed by a marble parapet, with figures in relief, by *Baccio Bandinelli* and *Giovanni dell' Opera*. A glass screen which surmounts the parapet may be necessary to prevent draughts, but is a disfigurement to the Cathedral. The cupola is painted with monstrous frescoes by *Fasari* and *F. Zuccaro*.

Beyond the N. transept is the entrance to the **Sagrestia delle Messe**. The bronze doors are by *Michelozzo* and *Luca della Robbia* (1446-1474). Of the 10 panels, those at the top, representing the Madonna and S. John Baptist, are probably the earliest, and by *Luca*. Beneath them are the 4 Evangelists ; and, still lower, and probably the latest part of the work, the 4 Latin Doctors, probably by *Michelozzo* ; who is also most likely the sculptor of the vigorous heads at the corners of the panels. Over the door is the Resurrection, by *Luca della Robbia*, his earliest dated work in glazed terra-cotta (1443). In

the Sacristy are (rt.) a cupboard, delicately carved by *Donatello*, and (l.) a vulgar lavatory, by *Buggiano*.

Behind the Choir is an unfinished Pietà, by *Michelangelo* : his last work, and intended for his own tomb.

The E. member of the Church consists of 5 Chapels, of which the middle one is the **Chapel of S. Zenobius**.

Zenobius was the son of pagan parents, born about 330. He was baptized secretly by the Bishop of Florence, and won his parents to the faith. He was called to Rome by Damasus (Pope 366-384) ; and was subsequently consecrated Bishop of Florence. He died about 415. His Fest. (May 25) is kept with great solemnity ; on the eve his tower, in Via Por S. Maria, is decorated with flowers ; and on the festival crowds of people bring roses to his altar in the Duomo.

The relics of S. Zenobius lie under the altar in his Chapel in a bronze *shrine, by *Ghiberti* (usually covered with a frontal), on which are 3 Miracles of the saint, and Angels carrying an inscription. Over the altar is the Last Supper, by *Balducci*.

Close to the S. transept is the entrance to the **Sagrestia Vecchia**. Over the door is the *Ascension, by *Luca della Robbia* (1446) ; and within the Sacristy are two Angels in marble, bearing candles, by the same sculptor (1448)—his only work not in relief. There are also a vulgar lavatory, by *Buggiano* ; and a S. Michael (like a stiff and hesitating woman), by *Lorenzo di Credi*.

The **S. transept** contains little of interest beside the rich windows, the most successful stained glass in Florence.

In the **S. aisle** are the monument of Marsilio Ficino, the translator of Plato, by *Ferrucci* ; and medallions of *Giotto, by *Benedetto da Maiano*, and of Brunelleschi, by *Buggiano*.

Opposite these is a holy-water basin, rather too elaborate, by *Arnolfo* (?) ; and over it, on the 1st pillar, is a picture of S. Antonino, by a scholar of *Fasari*, with a *predella* representing

the foundation of the Buonuomini di S. Martino (p. 222).

Near the N. transept is a door which leads to the top of the dome—a laborious climb, not rewarded by a more interesting view than that which can be obtained more easily elsewhere. But it is worth while ascending to the gallery which runs round the Church, from which the greatness of the building can be well appreciated.

A short distance from the S.W. corner of the Duomo is the ***CAM-PANILE**.

In 1334 Giotto began to build a bell-tower which should excel all others in height and magnificence. The site was then occupied by a Chapel of S. Zenobio, where the Servi di Maria (see SS. Annunziata, p. 220) held their meetings. Ghiberti records that Giotto not only planned the tower, but also made designs for all the sculptures which were to adorn it. It is a square building, each side measuring about 25 ft.; the height is 280 ft.; and Giotto's plan was to add to it a spire of about 100 ft.

Only the first of the 5 stories of which it consists was finished when Giotto died (1336); but the work was continued, after his designs, by *Taddeo Gaddi* and *Francesco Talenti*, to whom are due the lovely windows in the upper stories.

The Campanile can be ascended (1 l.) by a comparatively easy staircase. It commands an unrivalled view of the city.

The Campanile is beautifully cased in white, green, and pink marble, in harmony with the Duomo. Over the door, which is on the E. side, is the *Agnus Dei*.

About 20 ft. from the ground the tower is decorated with a series of reliefs in lozenges, showing the **Development of Civilized Man**. The series begins on the l. of the W. side: 1, Creation of Adam; 2, Creation of Eve; 3, their labour; 4, Jabal, "the father of such as dwell in tents, and ... have cattle;" 5, Jabal, "the father

of all such as handle the harp and organ;" 6, Tubal-cain, "an instructor of every artificer in brass and iron;" 7, Noah, the inventor of wine.

On the S. side: 8, Astronomy ("To know the laws of the nomadic life of the stars, your own must be fixed:" Ruskin); 9, Defence; building a tower; 10, Domestic Art: a woman bringing a pot; 11, man taming the horse; 12, woman at the loom; 13, Law, revealed from heaven; 14, Daedalus, seeking new lands.

On the E. side: 15, Navigation; 16, Hercules and Antaeus—the subjugation of the earth; 17, Agriculture: the ploughing ox; 18, Commerce: the horse and wain. Here follows the door, with the *Agnus Dei*, the Law of Sacrifice. Then 19, Geometry: the setting of landmarks.

On the N. side: the Liberal Arts: 20, Sculpture; 21, Painting (tradition ascribes these to Giotto's own hand); 22, Grammar, the art of words; 23, Arithmetic; 24, Music; 25, Logic; 26, the Harmony of the Universe: the smith has struck an iron bar, and listens as it gives out a musical sound (compare the legend of Handel's *Harmonious Blacksmith*).

Most of the sculptures are ascribed to *Andrea Pisano*, but they are probably due to various sculptors. Nos. 22-26, the finest of the series, are by *Luca della Robbia*. The best explanations of them are in Lord Lindsay's *Christian Art*, ii. 56, and in Ruskin's *Mornings in Florence*.

Above these sculptures is a series of lozenges ascribed to *Andrea Pisano*: on the W. side, the Theological and the Cardinal Virtues; on the S. side, the Corporal Works of Mercy; on the E. side, the Beatitudes; on the N. side, the Sacraments. The smallness of these works, and the height at which they are placed, render them somewhat uninteresting.

Still higher are statues in niches: on the W. side, the Evangelists, by *Donatello*; on the S. wall, 4 Prophets, 3 of them by *And. Pisano*; on the E. wall, Patriarchs; the Sacrifice of Isaac is by *Donatello*; on the N. wall,

3 Sibyls, by *Luca della Robbia*, and one by *Nanni di Bartolo*.

The **BAPTISTERY**, dedicated to S. John Baptist, stands opposite the W. front of the Duomo.

Early writers assert, with little reason, that the Baptistery was itself, or at least stands on the site of, a Temple of Mars. There can be little doubt that materials from older Roman buildings were used in the construction of it; but that the edifice itself was built as a baptistery is evident from its octagonal form; and it is probably the work of the 6th or 7th cent. Until 1550 the middle of the dome was open to the sky. The concrete walls were cased with black and white marble, by *Arnolfo di Cambio* (1288-93). Before that time the W. door was removed, and the square tribune for the altar erected.

The chief ornaments of the exterior are the ***bronze gates**. Those on the S. are by *Andrea Pisano* (1330). They represent, in 20 panels, the Life of S. John Baptist; together with the Theological and the Cardinal Virtues. The exquisite framework of foliage, fruits, and birds was added by *Ghiberti*. Over this door is the Beheading of S. John Baptist, by *V. Danti* (1571).

The other gates are by *Ghiberti*. In 1400 the Signoria opened a competition for the work, and it is said that Brunelleschi generously put aside his own designs in favour of *Ghiberti*, a youth of 22. Some of the competing designs are to be seen in the Bargello. The gates now on the N. side were the first which *Ghiberti* finished; and they were hung at first on the E. side, and removed to make room for his later work. They contain the Gospel History, in 20 panels. The framework of foliage, etc., with statuettes of evangelists, prophets, and sibyls, is exquisite.

The E. gates were unfinished when *Ghiberti* died, in 1455. They contain, in 10 panels, scenes from Old Testament History.

In technical execution they are the best work of the sculptor, probably the best work of the kind ever produced; and Michelangelo spoke of them as the "gates of Paradise." But they have the great demerit of attempting in relief a pictorial style which is only fit for painting. Perspective, which in pictures is aided by atmosphere and tone, is here dependent solely on geometrical outlines and diminished size of figures. It is likely that many persons will prefer the simpler work of *Andrea Pisano* to the more skilful but more pretentious work of *Ghiberti*; and, in the latter, will find more pleasure in the perfect framing than in the panels themselves.

Two **porphyry columns** outside the E. door were a gift from Pisa.

The Pisans, engaged in a crusade against the Saracens in the Balearic Isles, confided the safety of their city to the Florentines, who encamped 2 miles from it, and forbade their soldiers to enter it, lest they should be tempted to plunder. One man transgressed, and was sentenced to death. The Pisans interceded for him, and forbade his execution in their territory; whereupon the Florentines bought a plot of land near their camp, and carried out the sentence there. The grateful Pisans offered Florence 2 bronze doors from Majorca, or 2 porphyry columns; and the latter were chosen. They were thrown down and broken by a flood of the Mugnone; but some suspicious Florentines imagined that the Pisans had cracked their gifts with fire before sending them.

The **interior** is carried by 16 fine ancient columns, which support a triforium with Ionic pilasters. The vault is decorated with mosaics by *Andrea Tufi*, *Gaddo Gaddi*, a Franciscan called *Jacopo* (not *Jacopo Torriti*, the mosaicist of S. John Lateran), and a Greek named *Apollonius*. Gersbach (*La Mosaïque*, p. 127) attributes the inferiority of these mosaics to contemporary work in Rome to the effete Greek influence. Christ, the Judge, is over the altar; around Him are the B. Virgin, S. John Baptist, and the Celestial Hierarchy; under His feet the Judgment of the Just and the Unjust. The rest of

the roof contains scenes from Old Testament History. The central part is disfigured by a monstrous altar; and the rest has been hidden for several years by a scaffold erected for repairs which have never been begun, and seem unlikely ever to be completed.

The floor is laid in a beautiful pattern of white and green marble (1200).

A large octagonal font, for immersion, formerly occupied the middle of the Church. Round its circumference were constructed (as at Pisa) smaller basins, which Dante (*Inf.* xix. 16) uses to illustrate the size of the pits in which Simon Magus and his followers are immersed; mentioning that he himself had broken one of these basins to save a person from drowning. This grand font was removed by the Grand-Duke Francesco I., for the baptism of his son in 1571.

The present font, which may be by an artist of the school of *And. Pisano*, was probably erected for use in wet weather, when the centre of the cupola was open to the sky. In this font every Florentine child is baptized, for there are no fonts in the parish Churches.

Near the door there is, inlaid in the pavement, a Zodiac, in memory of Strozzi Strozzi, an astrologer (1048). It has an inscription which may be read either way, and neither way makes sense: "En giro torte sol ciclos et rotor igne."

Rt. of the altar is the *tomb of Baldassarre Cossa, once Pope John XXIII. His gilt bronze statue lies on a couch. Above him, under a canopy, are the Madonna and Child. It is the work of *Donatello* and *Michelozzo*.

Cossa was a Neapolitan, who began life as a pirate. He became a priest, and made a large fortune by corrupt means as chamberlain to Boniface IX. He acquired absolute power over Alexander V., and, on his death (1470), was elected by the French party one of the three rival popes who succeeded him. He attended the Council of

Constance in 1414, but was imprisoned in the same castle with Hus, and was deprived of his office in 1415. Four years later he submitted to Martin V., and was pardoned at the intercession of Florence; but he died in this city the same year, 1419.

On the S. side is a statue of S. Mary Magdalene in wood, by *Donatello*, painfully meagre and ugly.

OTHER OBJECTS OF INTEREST IN THE PIAZZA DEL DUOMO.

W. of the Baptistery is the **Archievescovado**, or Archbishop's Palace, a large building, meanly restored in the present cent. It contains in its precincts the Church of **S. Salvatore**, replacing the Church of that title destroyed by Bp. Reparato. Its façade of black and white marble is to be seen in the Piazza d'Olio, behind the Palace.

Between the Palace and the N.W. side of the Baptistery is a column of *cipollino*, with the branch of a tree in bronze.

When the body of S. Zenobio was being carried to burial in S. Lorenzo, it struck against a withered tree which stood on this spot. The tree miraculously put forth fresh sprouts. The miracle is represented by *Rid. Ghirlandaio* in the Uffizi (p. 254).

Passing to the E. end of the Duomo, we find the **Opera del Duomo**, in the Palazzo Falconieri (open daily 10-4: 50 c.; Sundays free). It contains the Archives of the Cathedral and Baptistery. On the stairs are interesting relics of the Cathedral and of the Church of S. Reparata. In the 1st room are the ***Cantorie** (singers' galleries) removed from the Cathedral. That on rt. is by *Luca della Robbia* (1431-40). It contains 8 groups of boys, exquisitely carved in marble, singing Ps. 150. Opposite is the gallery, carved by *Donatello*, with dancing boys. *Donatello's* work is perhaps the more striking and vivid, but *Luca's* excels it in delicacy, reserve, and religious feeling. Opposite

the door are two groups of singing boys, by *Luca della Robbia*, even more beautiful than his gallery. They were designed for the sides of the organ, but were removed because they were thought too large for the place.

This room also contains the **Altar-frontal** of the Baptistery, no longer in use. It is exquisitely wrought in silver, with enrichments of blue enamel. In the centre is a fine figure of S. John Baptist, by *Michelozzo*; and at the sides are 12 beautiful panels describing his life. Among the artists who made it are *Cione*, the father of *Orcagna*, *Antonio del Pollaiuolo*, and *Verocchio*.

Here are also a *silver Crucifix, also belonging to the Baptistery, by *Betto di Francesco* and *Ant. del Pollaiuolo*; and a Greek diptych in mosaic, of the 11th cent.

In the 2nd room are preserved the utensils used when the foundation of the façade was laid in 1860.

The 3rd room contains *Brunelleschi's* model for the cupola, and various designs for the façade.

On the S. side of the Piazza a marble slab let into the wall is called "**Il sasso di Dante**," from a tradition that it formed a bench on which Dante used to sit to watch the building of the Cathedral.

In the front of the heavy Canonica (canons' residence) is a small *loggia*, with modern statues of *Arnolfo* and *Brunelleschi*, the builders of the Cathedral.

Opposite the Campanile is the **Misericordia**.

The Compagnia della Misericordia was founded in 1240 by a porter, *Piero di Luca Borsi*, who persuaded his comrades to impose a fine on themselves for the use of profane language, and to spend the money on the sick. Men of all ranks belong to the society. At a signal from the Cathedral bell, those who are at the time on duty hasten to the office, put on a long black habit, which covers the whole person, with the exception of the eyes, and are sent to their tasks—the nursing

of the sick, or the carriage of patients on litters to the hospital. This they do with the greatest tenderness and skill. They do not receive any payment, but there is a box in the wall for offerings to this admirable work. Many other towns in Tuscany have founded similar societies.

The original motive is commemorated every year on the 2nd Sunday after Epiphany, when, in the afternoon, there is a solemn service in the Cathedral, at which great numbers of men pledge themselves before the Archbishop to abstain from profane language (*bestemmia*). It is a very interesting sight.

The **Oratory** of the Misericordia contains a Madonna and Child, by *Andrea della Robbia*; and pictures of S. Sebastian and Tobit, by *Santi di Tito*. An adjacent room, rt., has a Madonna and Child, by *Benedetto da Maiano*; and in an inner room is a good Holy Family, by *Franciabigio*.

The other side of the Via Calzaioni, facing the S. side of the Baptistery, is the graceful ***loggia del Bigallo**.

The Company of the Bigallo (a name which is said to be derived from an inn of the White Cock—*Gallo Bianco*—which belonged to it) was founded (about 1245) by S. Peter Martyr, a Dominican, with the aim of extirpating the heretical Cathari, who then filled the city. When this purpose was accomplished, the brethren turned their attention to the establishment of a hospital, especially for foundlings. They were for a time merged in the Guild of the Misericordia. They are now engaged in the training of orphans, and the providing of dowries for girls.

The **loggia* was perhaps the work of *Orcagna* (1358). It contains a fresco of S. Peter Martyr training his followers, entirely repainted. The adjoining **Oratory** (open daily, 3-5) contains a statue of the Madonna by *Alberto Arnoldi* (1358); under which is a **predella* by *Rid. Ghirlandaio* (1512), representing the Madonna of Mercy, with the Adoration of the Holy Child and the Flight into Egypt; at the ends are the Death of S. Peter

Martyr, and the Misericordia burying a dead body. In an inner room is a fresco, removed from the outer wall, of mothers recovering their lost children, by *Piero Gerini*; and rt. of the door is the Madonna as protectress of the Misericordia, perhaps by *Giotto* (1342).

STREETS LEADING FROM THE PIAZZA DEL DUOMO.

1. From the N.W. corner of the Piazza the **Via Cerritani** runs W. At the corner of the 2nd turning l. is the very ancient Church of **S. Maria Maggiore** (H, I, 6), modernized, but still impressive. On 2 columns on S. are early frescoes; one of which represents S. Nicholas throwing money to 3 sleeping girls, to save them from a life of sin. Over the High Altar is a curious coloured Byzantine relief. In this Church was buried Brunetto Latini, who taught Dante (d. 1299); a fragment of his monument remains in the Chapel l. of the Choir.

A few yards further the Via Cerritani branches into 3 streets. That to rt. (the Via Panzani) ends in the Piazza dell' Unità Italiana, a desolate space containing a meagre monument to the men who fell in the Wars of Liberation. The next street (the Via de' Banchi) ends in the Piazza S. Maria Novella (p. 234). The street which turns l. (the Via Rondinelli) shortly becomes the **Via Tornabuoni**, in which are some of the grandest palaces and the chief shops. Rt. is the Palazzo Antinori, built by *Sangallo*.

Opposite is the ugly Church of S. Gaetano, belonging to the Theatines; whence the narrow street skirting it is called Via Teatina.

The Congregation of Theatines took its rise from an Oratory of the Divine Love, founded by S. Gaetano of Vicenza (1480-1547); and took its name from Card. Caraffa, Archbishop of Theati (or Rieti), afterwards Pope Paul IV. (see Ranke, *Popes*, ii. 1).

A short distance beyond this Church is the noble **Palazzo Strozzi** (G, 7), built for Filippo Strozzi by *Benedetto*

da Maiano (1487). The *cortile* was built by *Simone del Pollaiuolo*, called because of his habit of repeating old stories, *Il Cronaca*. The beautiful iron lanterns at the corners are by Niccolò Grosso, called *Il Caparra* because of his habit of demanding part-payment (*caparra*) before beginning his work. The palace contains a few good pictures, which are not shown to the public.

At the back of the Palace is the Palazzino Strozzi, the home of the family before the construction of the larger house; and, by the side of it, a graceful Chapel, now closed.

Opposite the Palazzino Strozzi is the fine Palazzo Lardarel.

Further down the Via Tornabuoni expands into the irregular **Piazza S. Trinità**, in the middle of which Cosimo I. erected (1565) a column of granite from the Baths of Caracalla, in Rome. It is crowned by an affected statue of Justice—out of reach, as the wits remarked.

Here, on rt., is the Church of **S. Trinità** (G, 8), reopened after extensive and, for the most part, satisfactory restoration in 1898. The tasteless front was added in the 16th cent. The interior is very grand and simple. The 4th Chapel rt. contains an Annunciation with a good *predella*—a fine, if not inspired, picture by *Lorenzo Monaco*. The 5th Chapel rt. contains a very beautiful *altar by *Benedetto da Rovezzano*. A door from the rt. transept leads into a very picturesque porch of the 13th cent., which opens into the Via del Parione. Close to this door is the Sacristy, built in 1421 by Palla Strozzi, whose monument it contains. It was he who built the Palazzino Strozzi (see above). Between the Sacristy and High Altar is the **Cappella Sassetti**, which contains a series of bold and interesting frescoes by *Dom. Ghirlandajo* (1485). They illustrate the Life of S. Francis: i., Francis casts himself naked at the feet of the Bishop of Assisi; ii., Honorius III. approves the Rule of the Order; the scene is placed in the Piazza della Signoria; iii.,

Francis proposes to walk through fire to convince the Sultan; iv., he receives the stigmata; v., his death; vi., he appears in glory to restore a child of the Spini family who has fallen from a window: the Ponte S. Trinità and the Spini Palace (now Feroni) appear in the background. The view of this picture is much impeded by a recent copy of the Adoration of the Shepherds, from the Belle Arti.

Over the simple High Altar is the **Crucifix** which bowed the head to S. Giovanni Gualberto (see Excursions from Florence: S. Miniato, p. 287). In the l. transept is the ***tomb of Benozzo Federighi**, Bishop of Fiesole, carved in white marble by *Luca della Robbia* (1450). In a shallow recess the bishop lies with his tranquil face half turned to the spectator. Behind him is a Pietà, with SS. Mary and John. Beneath, 2 graceful Angels carry the inscription. This beautiful work was removed from the disused Church of S. Francesco di Paola, on the way to Bellosguardo.

A flight of steps leads from the nave to the **Crypt**, which contains a fragment of the ancient Chapel of S. M. dello Spasimo, and some old sepulchral slabs.

Opposite this Church is the fine **Palazzo Feroni**, the ground-floor of which is occupied by the British Consulate and the Bank of French, Lemon, and Co. The upper floors are occupied by the Circolo Filologico, the Club Alpino, and other societies.

The Via Tornabuoni ends at the Ponte S. Trinità.

2. The **Borgo S. Lorenzo** runs N. from the N.W. corner of the Piazza del Duomo. After a short distance it reaches the **Piazza S. Lorenzo** (K, 6), in which stands the Church of S. Lorenzo; of which, and of the adjacent Biblioteca Laurenziana and the Sagrestia, see detailed description, p. 273.

On the further side of the Piazza is the statue of Ludovico de' Medici,

called **Giovanni delle Bande Nere**, by *Buccio Bandinelli*.

Ludovico was the son of Giovanni de' Medici, great-nephew of Cosimo Pater Patriae. His mother is said to have changed his name to Giovanni in memory of his father. She is also reported to have brought him up in girl's clothing, to protect him from his enemies. He became a *condottiere*, and leader of the "Black Band," so called on account of their black armour. He died in 1526. His son became the Grand-Duke Cosimo I.

Readers of Browning will remember his description of the Piazza, and the purchase he made there (*The Ring and the Book*, 33-100).

The street now takes the name of **Via de' Ginori**. Rt. is the back of the Riccardi Palace (p. 217), with the entrances to the Prefettura and the **Biblioteca Riccardiana**. This library, which may be regarded as the model of a private collection of books, is open daily (10-4). It contains 30,000 volumes and many MSS., among them a Dante with miniatures, of the 14th cent.

After crossing the Via Guelfa, the street assumes the name of **Via S. Gallo**. Where it cuts the next street, the Via xxvii. Aprile (named after the day on which, in 1859, the last grand-duke left Florence), a few yards l. bring us to the former Convent of Benedictine nuns of **S. Apollonia**. In the Refectory (admission daily, 10-4, 25 c.; Sundays free) there is a fine and well-preserved fresco of the Last Supper, by *Andrea del Castagno* (about 1450). There are also some striking imaginary fresco portraits by the same painter, transferred to canvas, and brought from the Villa Pandolfini, near Legnaia.

The Via S. Gallo continues, passing some handsome palaces, till it ends in the pompous Piazza Cavour (p. 207).

3. The **Via Martelli** runs N.E. from the Piazza del Duomo, just E. of the Borgo S. Lorenzo. After the 1st

crossing (Via de' Gori) it becomes **Via Cavour**, formerly Via Larga.

L., at the juncture of the Via Cavour and the Via de' Gori, is the ***Palazzo Riccardi** (K, 6).

This noble palace was built by *Michelozzo* for Cosimo de' Medici (1430), and continued the property of his family till 1659, when it was sold to the Riccardi. It is now used for municipal offices.

The family of Medici cannot be traced back to the physician from whom it doubtless derived its name. The first conspicuous member of it was Salvestro, a leader of the democratic party in the 14th cent. His grandson, Giovanni, died in 1428, having amassed a large fortune in trade, which he left to his sons Cosimo (b. 1389) and Lorenzo (b. 1394).

Cosimo used his wealth in acquiring influence rather than office; and (like Augustus), under the cover of the old republican institutions, established a despotism. His lavish expenditure won him the name of *Pater Patriae*, which was not wholly undeserved. His son, Piero (called Il Gottoso), died before his father, leaving 2 sons, Lorenzo (1448-1492) and Giuliano murdered by the Pazzi (1453-1478). Lorenzo, by the lavish use of his inheritance, won the name of *Il Magnifico*. Like his grandfather, he was content with the real possession of autocracy, and did not assume its titles. He deserves credit for his generous support of artists and men of letters, but depraved Florence and its art by his sensual paganism. He left 3 sons: Piero (b. 1471), Giovanni, afterwards Leo X. (b. 1475), and Giuliano, afterwards Duc de Nemours (b. 1478).

Piero, a weak and vicious spendthrift, was expelled from Florence in 1494, and died in exile 4 years later. In 1512 the Medici family returned to Florence; and in 1532 Alessandro, grandson of Piero, was made by Pope Clement VII. (son of Giuliano, who was murdered in 1478), and the Emperor Charles V., Duke of Tuscany. A period of squalid tragedies followed, in the course of which vice and murder extinguished the direct line of Lorenzo, and the succession passed to the family of his uncle Lorenzo, brother of Cosimo Pater Patriae, to which be-

longed Cosimo I., made grand-duke by Pope Pius V. This line also became extinct at the death (1737) of its best member, Gian Gastone; and the grand-duchy was transferred to the House of Lothringen.

The **Palazzo Riccardi**, though not the largest, is perhaps the noblest of Florentine palaces. The *cortile* contains 3 sarcophagi, formerly outside the Baptistery, and a number of Roman busts, reliefs, and inscriptions. Over the arches are 8 reliefs by *Donatello*, not among his finest works. In a large hall upstairs is a ceiling by *Luca Giordano* (called, from his rapid execution, Luca Fa-presto, "Hasteth, Luke"), representing the Apotheosis of the Medici—a work which, in spite of the ridiculous subjects and the random execution, is not without vigour.

Close to it is the **Chapel** (open daily, except festivals, 9-3: fee to porter about 50 c.). Its walls are covered with admirable *frescoes by *Benozzo Gozzoli* (1460), representing the Journey of the Magi. In vigour, variety, and colour, it is perhaps the painter's finest work. One of the kings is said to be a portrait of John Palaeologus, Emperor of Constantinople, who visited Florence during the Council, 1438. By the sides of the altar are groups of worshipping Angels, between which was formerly the Madonna and Child with Angels, by *Fra Lippo Lippi*, now 1307 in Room B of the Uffizi. The window was cut after the painting of the Chapel, and the opposite wall has been barbarously mutilated to enlarge the staircase.

About 5 min. further the Via Cavour passes l. the **Biblioteca Marucelliana** (L, 5) (open daily, except festivals, 9-3). It contains a large number of MSS. and printed works, principally bearing on the Fine Arts.

Almost opposite is the pretty **Piazza S. Marco**, in which is a statue of General Fanti, who fought in the Wars of Liberation, and died 1865.

(For the Church and Convent of S. Marco, see detailed description, p. 264.)

Beyond the Piazza, l., is the **Chiostro dello Scalzo** (M, 4; open daily, 10-4, 25 c.; Sundays free). This Cloister, which belonged to a confraternity which walked *barefoot* in processions, contains admirable *frescoes in monochrome, by *Andrea del Sarto* (1517-26). They represent the Life of S. John Baptist; and Faith, Hope, Charity, and Justice. The poverty of the method has compelled Andrea to put an unusual amount of thought into these pictures. Two (very inferior) were painted by *Franciabigio* (1518) during Andrea's absence in France. These interesting pictures have suffered much from damp, neglect, and wanton injury.

The Via Cavour ends in the Piazza of that name.

4. The **Via Ricasoli** runs N.E. from the N.W. door of the Duomo.

It is named after the wise statesman, Bettino Ricasoli, who, after trying in vain to induce the Grand-Duke Leopold II. to help the cause of Italian freedom, threw in his lot with Victor Emmanuel. He succeeded Cavour as premier in 1861, and died in 1880. His noble, if somewhat rigid, character is well described by Countess E. Martinengo Cesaresco, *Italian Characters*: London, 1890.

Rt. is the **Accademia delle Belle Arti** (M, 5): see detailed description, p. 260.

The street then reaches the Piazza S. Marco, facing which is the **Istituto di Studi Superiori**, a college for higher education. On the ground floor is a collection of minerals, on the 1st floor an Indian Museum, founded by De Gubernatis in 1886 (open Wed. and Sat., free). Adjoining this building is the Botanic Garden (admission at the further gate: small fee).

Almost opposite the corner of the garden is the English **Church** of the

Holy Trinity. (For services, etc., see Index.) It has been recently remodelled by *Bodley*, and contains a fine altar-piece in several compartments, by *R. Spencer Stanhope*. At the W. end there is a beautiful Chapel.

The street, which is here called **Via Lamarmora** (after the general who commanded the Piedmontese troops in the Crimea, and died in 1878), ends in the Viale Principe Amedeo.

5. The **Via dei Servi** runs N.E. from opposite the N. transept of the Duomo.

The 1st turning rt. (Via Bufalini) leads to the Hospital of **S. Maria Nuova** (L, 7).

The Hospital was founded by Falco Portinari, the father of Dante's Beatrice, in 1285. It is said that the project was suggested by his servant Tessa, who nursed sick people in her master's house. It is the chief Hospital in Florence; and its administration has been greatly improved in the last few years. It contains some private rooms for paying patients. The average number of patients in the Hospital, and in sundry smaller hospitals dependent on it, is about 1000.

The present buildings of the hospital are mainly the work of *Buontalenti* (17th cent.).

The Hospital Church of **S. Egidio**, or S. Giles (not visible after 9 a.m.), contains, rt. of door, a fresco of Martin V. confirming the privileges of the Hospital, by *Lorenzo di Bicci*; and, l. of the door, is a fresco, probably by the same painter, of the Governor of the Hospital receiving a brief from the Pope. The tabernacle over the altar is ascribed to *Ghiberti*.

In rooms in the further part of the Hospital (formerly belonging to the Camaldolese Convent degli Angeli, in Via Alfani) are an Annunciation, by *Dom. Ghirlanduio*, and some frescoes by *Andrea del Castagno*.

Opposite to the Hospital (apply to

the porter: 50 c.) is the **Galleria di S. Maria Nuova**, containing some interesting pictures from Convents, etc., which came into the possession of the Hospital. It is provided with a fair MS. catalogue.

In the **Entrance** are reliefs by *Luca della Robbia*, *Verocchio*, and *Donatello*.

Room I. 9. Crucifixion. *Spinello Aretino*.

19. Marriage of S. Catherine. *Domenico di Bartolo*.

21. Resurrection. School of *Pietro della Francesca*.

22. Madonna and Child, with SS. Francis and Augustine. *Raffaellino del Garbo*.

*23. Madonna and Child. *Fra Lippo Lippi*.

*49. Presepio. *Van der Goes* (15th cent.). The Holy Child lies on the ground, radiating light. A grave, reverent Madonna kneels over him. Rt. are 5 Angels in copes and tunicles ("liturgical spirits," Heb. i. 14); and other angels in white and blue kneel or fly. Simple shepherds press forward. In front are vases with lilies (the flowers of Madonna) and columbines (the flowers of the Holy Spirit); and violets (the flowers of humility) are strown on the ground.

*50. SS. Matthew (or Longinus) and Antony Abbot present Francesco Portinari, a benefactor of the Hospital and giver of the picture, and his son. *Van der Goes*.

*48. SS. Mary Magdalene and Margaret present Portinari's wife. *Van der Goes*.

Room II. Assumption of B. Virgin; beneath, Saints discussing Original Sin; at the bottom, the firstfruits of that sin in the death of Abel. *Sogliani*.

71. Last Judgment, a ruined fresco. *Fra Bartolommeo* and *Albertinelli*.

*72. Annunciation. *Albertinelli*.

The hall in which these pictures are hung was *Ghiberti's* studio, in which he cast the Baptistery doors. It is probable that *Van der Goes's* pictures will soon be removed to the Uffizi.

The **Via dei Servi** ends in the **Piazza SS. Annunziata** (M, 6). It contains 2 very quaint bronze fountains, of sea-monsters and shells, by *Tacca*. Between them stands a fine bronze statue of **Grand-Duke Ferdinand I.**, by *Tacca* or *Giovanni da Bologna*.

This statue recalls Browning's poem, *The Statue and the Bust* (v. 170). Ferdinand caught sight of a bride at the window of the Riccardi Palace, on l., and fell in love with her and she with him. But through indolence and procrastination they never met; and his statue in the square, and her bust in the window, record their abortive passion. Browning teaches that vice hindered by indolence may be more criminal than vice accomplished. The bust, if ever it existed, is no longer to be seen.

The building, with a fine colonnade rt. of the Piazza, is the **Spedale degli Innocenti**, or Foundling Hospital (M, 6).

The Hospital was founded in the 15th cent., to prevent infanticide. Infants are admitted without inquiry; and, when old enough, are placed in peasants' families, and trained to work. It is a fault that parents can, by proving identity, reclaim their children; and thus many unscrupulous people get rid of the trouble and expense of bringing up their children, and, when they are old enough to earn wages, recover possession of them. Perhaps the best point of the institution is the goodness of the peasants, who always treat the *innocente* as the first-born, and give him special care, feeding him before their own children.

The **front**, consisting of a fine *loggia* reached by a flight of steps, is the work of *Brunelleschi*. In the spandrels of the arches are exquisite *medallions of infants in blue and white terra-cotta, wonderfully varied, and at once humorous and pathetic, by *Andrea della Robbia* (about 1463). Over the door into the Church is an *Annunciation, by the same master.

In the **Church**, over the High Altar, is the *Adoration of the Magi, by *Dom. Ghirlandajo* (1488), which shares with the Adoration of the Shepherds, in

the Belle Arti, the credit of being his best easel picture.

In the **Board-room** is the *predella* of this picture. Here are also a *Marriage of S. Catherine, with SS. Peter, John, and Rose of Viterbo, by *Piero di Cosimo*; a *Madonna and Child with Angel, by *Filippino Lippi*; an interesting Madonna (No. 76); and several other good pictures.

The palace with a walled-up *loggia* on the opposite side of the Piazza, was built for the Servites by *Antonio Sangallo* (1520).

The E. side of the Piazza is occupied with the *loggia* of the Church of the **SS. Annunziata** (N, 6).

Early in the 13th cent. Bonfiglio Monaldi, with 6 other gentlemen, used to meet to sing offices to the B. Virgin in the Chapel of S. Zenobio, where the Campanile now stands. In 1233 they were called by the B. Virgin to found a Religious Community, which they did, under the name of *Servi di Maria*, at Mte. Senario (p. 280). They subsequently built a Chapel at a place called Cafaggio (*campus fagi* = beech-field), outside Florence; and on the site of this Chapel the Church of the Annunziata now stands.

The most eminent saint of the order is S. Filippo Benizzi, born on the day of the Vocation of the Seven Founders. He was trained as a physician; but while hearing Mass in the chapel mentioned above (Easter Thursday, 1253), he was arrested by the words of the Epistle, "The Spirit said unto Philip, Go near, and join thyself to this chariot." He took them to mean a calling to go to Mte. Senario. He rose to be general of the order, and travelled over a great part of Italy, founding new houses, and preaching peace and righteousness. After the death of Clement IV. (1268), the bewildered conclave at Viterbo thought of electing Philip, but were prevented by his flight. In 1275 he attended the Council of Lyon; and in 1278 was employed by the Pope to make peace in Florence. He died at Todi (p. 164), Aug. 22, 1285.

The greater part of the present Church is the work of *Antonio di Sangallo* (15th cent.). It is the only Church

in Florence which is not closed at midday; and here alone is there good, though usually florid and unecclesiastical, music. High Mass on Sundays at 11.

Passing through the colonnade, we enter a graceful *cortile*, now covered with glass. The **Cloister** round it is also glazed; but the sacristan will open the door. It contains some valuable frescoes.

i. (rt. of entrance). The Assumption, by *Rosso Fiorentino* (1573): a very poor work.

ii. The Visitation, by *Pontormo* (1516): frivolous.

iii. Marriage of the B. Virgin, by *Franciabigio*, with a good deal of atmosphere, and well arranged.

iv. Birth of the B. Virgin, by *Andrea del Sarto*: a pretty picture, but all the figures are self-conscious.

v. The Visit of the Magi, by *Andrea*: more successful, because requiring less thought.

vi. S. Filippo Benizzi receiving his habit, by *Andrea*: the best picture of the series.

vii. S. Filippo giving his garment to a leper, by *Andrea*: several scenes in one picture.

viii. Gamblers struck by lightning, by *Andrea*: vigorous drawing.

ix. Healing by S. Filippo of a woman possessed of a devil, by *Andrea*.

x. Death of S. Filippo, and raising of 2 children, by *Andrea*: a fine picture.

xi. A priest heals sick people with S. Filippo's relics, by *Andrea*.

The **Church** contains nothing of artistic merit. L. of the entrance is the Chapel, with a silver frontal and countless silver lamps, of a miraculous picture of the Madonna, of which the face was painted by an angel. The picture, seldom shown, is said to be of the 14th cent.

From the N. transept a door leads into the **Great Cloister**. Over this door, on the Cloister side, is a *Madonna, by *Andrea del Sarto*, called the *Madonna del Succo*, from the sack on which S. Joseph is sitting: a fine picture, injured by restoration (1525).

At the corner of the Piazza SS. Annunziata, by the side of the Innocenti, the Via della Colonna turns rt., in which, l., is the Palazzo Crocetta, containing the Musco Archeologico (N, 6 : see detailed description, p. 266). About 5 min. further in this street, rt., is the **Chapter-house of S. Maria Maddalena dei Pazzi** (O, 8; open daily, 10-4; entrance, 25 c.; Sundays free).

S. Maria Maddalena, of the noble family of Pazzi, was born in 1566. In her childhood she practised great austerities, spent hours in prayer, and taught the children her companions. She became a Carmelite nun in 1583, and died in 1607. Her Fest. is May 25. She lived and died in a Convent in S. Frediano, but her body was translated hither.

The **Chapter-house** contains probably the finest fresco by *Perugino*: the Crucifixion, with S. Mary Magdalene at the foot of the Cross. The B. Virgin and S. Bernard are on our Lord's rt., SS. John and Benedict on l. The background is a beautiful landscape with delicate trees and lucent air. The picture was painted about 1493, before Perugino's popularity as a master ruined his thoughtfulness as an artist.

The entrance to the secularized **Convent of S. Maria Maddalena** is round the corner, in the Via dei Pinti. In the Church (2nd Chapel l.) is a good Coronation of the B. Virgin, by *Cosimo Rosselli*. An Annunciation is ascribed to *Botticelli*, but is too dark to be seen.

Beyond the Piazza SS. Annunziata the Via de' Servi changes its name to **Via Gino Capponi**, named after the patriot who, failing to win Leopold II. to the cause of freedom, rendered his services to Victor Emmanuel.

Rt., with a fine relief over the door, by one of the *Robbia*, is the Chapel of S. Pietro Martire, or S. Pierino (N, 6). It has a court with tolerable frescoes by *Poccetti*. On the same side, at the corner of the Via Giuseppe Giusti (formerly, and still popularly,

called Via della Mandorla), is the house of **Andrea del Sarto**.

Andrea, the son of Agnolo, a tailor (1486-1531), is said to have allowed his parents to starve, and to have embezzled money entrusted to him by Francis I. of France for the purchase of pictures. He is called the "faultless painter," from the excellence of his *technique*, but most of his pictures show his moral weakness, his lack of imagination, and the haste with which he painted, to supply the demands of his worthless wife, Lucrezia. See Browning's poem (iv. 221).

The Via Gino Capponi ends in the Viale Principe Amedeo.

6. From the S.E. corner of the Piazza del Duomo the **Via dell' Orivolo** ("sun-dial") runs E. It passes some picturesque old houses. After crossing the Via del Fosso, it changes its name to **Via Pietrapiana**, at the end of which is the Church of **S. Ambrogio** (O, 9). The Church has been restored, and is so dark that its pictures can hardly be seen. L. of the High Altar is a Chapel in memory of a miracle of a chalice being found to contain natural blood. The *Altar, with Angels adoring the Chalice, is by *Mino da Fiesole*. The fresco, by *Cosimo Rosselli*, describes the miracle. It is a vigorous group, spoiled by impertinent details.

N. of S. Ambrogio is the sumptuous modern **Synagogue** (Tempio Israelitico, O, 8).

7. From the same (S.E.) corner of the Piazza del Duomo, the **Via del Proconsolo** runs S. In it, and in the adjacent streets on l., are some of the finest palaces. On the rt. is a network of picturesque old streets, representing in their narrowness, though hardly in the actual buildings, the city as it was before its enlargement in the 11th cent.

L., in a small Piazza, is the Church of **S. Maria in Campo**, which still

belongs to the diocese of Fiesole. Just beyond this is the splendid **Palazzo Nonfinito**, begun for the Strozzi in the 16th cent., but never finished. It is now the telegraph office. Beyond it the Borgo degli Albizi runs E., containing fine palaces. In this street, just opposite the Palazzo Nonfinito, is the **Palazzo Pazzi**.

An unhistorical legend states that one Raniero, in the 12th cent., brought back the holy fire from our Lord's Sepulchre at Jerusalem, and, to save it from being extinguished, rode the whole way with his face to his horse's tail; wherefore the people called him "Pazzo" (mad). The fire was deposited at S. Biagio, and was used to kindle the Dove on Holy Saturday. (For the true account, see p. 205.) The car was, until 1899, drawn from the Duomo to the Pazzi Palace for the final display of fireworks.

Opposite the Borgo degli Albizi, on the rt. side of the Via Proconsolo, is the Corso, probably the chief street of the oldest town. The next street on the same side is the Via Dante, in which stands, on rt., **Dante's house** (open Mon., Wed., Fri., 11-3: small fee). It is probably the house occupied by Dante's father; but contains nothing of antiquity or interest.

Dante Alighieri was born in 1265, the year of the battle of Benevento and the death of Manfred, which broke the power of the Ghibellines. A few years afterwards the Guelfs split into the parties of Neri and Bianchi, with the latter of which the dispirited Ghibellines allied themselves. To this party Dante belonged. He rose to be prior of the city, but in 1302 he was exiled for opposing the emissary of Pope Boniface VIII., Charles of Valois. The rest of his life was spent in exile; and he died at Ravenna, 1321.

At the age of 9 he saw and loved Beatrice Portinari, who died in 1280, but remained through his life the inspirer of his thoughts. He married, in 1291, Gemma Donati.

His chief works are the *Divina Commedia*, the *Vita Nuova*, and the *Convito*. It would be impossible here to give an account of his works, or a list of editions, commentaries, and

translations; but it may be said that a convenient edition of all his works is that of Dr. E. Moore (Oxford, 1894); that Longfellow's translation of the *Commedia* is exact, though prosaic; and that a good introduction to the poet and his works is the essay by Dean Church (London, 1879).

Just opposite Dante's house is the Church of **S. Martino**, where he was married. It belongs to the Buonuomini di S. Martino.

This society was founded by the Archbishop, S. Antonino (see S. Marco, p. 263), for the relief of impoverished persons of the upper classes (*i poveri vergognosi*). It still carries on an excellent work.

The Church (seldom open: the sacristan lives close by) contains interesting lunettes, representing the Temporal Works of Mercy, by a pupil of *Masaccio*, or perhaps *Filippino Lippi*.

At the corner of the Via Dante and the Via del Proconsolo is the **Badia** (K, 8).

This Benedictine abbey was founded in 978 by Hugh, Marquess of Tuscany, and son of Willa, Marchioness of Spoleto. Terrified by a vision of demons, he amended his careless life, and founded 7 Benedictine abbeys. His eulogy used to be pronounced in the Church every S. Thomas's Day by a young nobleman. (See Dante, *Par.* xvi. 127.)

The **Church** is in the form of a Greek cross, designed by *Segaloni* (1625); but remains of an earlier building, by *Arnolfo*, may be traced at the E. end. The graceful *campanile* was built in 1320, to replace one by *Arnolfo* which had been demolished in a civic commotion. The roof is richly coffered with dark carved wood and gold. Rt. of the entrance is the tomb of Giannozzo Pandolfini, by *Benedetto da Rovezzano*; beyond it, a good relief of the Virgin and Child, with SS. Leonard and Laurence, by *Benedetto da Maiano*, and the exquisite *tomb of Bernardo Giugni, by *Mino da Fiesole*. In the 1. transept is the tomb of the founder, Hugh, by *Mino*,

though not erected till 20 years after his death. In a Chapel I. of the entrance is a lovely *picture of the B. Virgin appearing to S. Bernard, by *Filippino Lippi*: his most exquisite work. The Madonna is worthy of Botticelli.

A **Cloister**, opening out of the rt. transept, contains some picturesque tombs, and unimportant frescoes of the Life of S. Benedict.

Opposite the Badia is the **Bargello** (see detailed description, p. 269).

Beyond this point the street expands into the **Piazza S. Firenze**, with the ugly Church of that name, opposite to which is the entrance of Palazzo Gondi (p. 229). It now skirts the back of the Palazzo Vecchio, passes the Loggia del Grano, and ends in the Piazza dei Giudici (I, 10, p. 206).

8. S. of the Piazza del Duomo the **Via dello Studio** records the University founded in 1348, but removed to Pisa in 1472.

9. Opposite the Campanile the **Via della Morte** leads S. to a network of narrow streets mentioned above as belonging to the ancient city.

In the 14th cent. Ginevra degli Amieri, being in love with a plebeian, Francesco Rondinelli, was forced to marry Francesco Agolanti. She fell into a swoon, which was mistaken for death, and was buried in the family vault on this site. Coming to herself, she escaped from the vault, and went to the houses of her husband and her father, but was taken for a ghost, and refused admission. Then she took refuge with Rondinelli, and was permitted to marry him, on the score that, by the admission of her husband, she had died, and was therefore free from the bond of marriage.

10. From the S.W. corner of the Piazza, between the Misericordia and the Bigallo, the busy **Via Calzaioli** runs S. It is named from the hosiers

who occupied it, and contains many of the best shops.

Half-way down this street on rt. is the Church of **Or S. Michele** (I, 8).

In 1284 a *loggia* was built here by *Arnolfo di Cambio* for a corn-market, which derived from an ancient chapel of S. Michael, which had stood on the spot, the name of Horreum S. Michaelis (S. Michael's Granary). Under the *loggia* was placed a Madonna, by *Ugolino da Siena*, which attracted so many worshippers that, about 1350, the arches were walled in, and the building turned into a Church, by *Orcagna*. The upper stories, however, were still used as a granary until 1569, when they were devoted to the State Archives, which have now been removed to Via Orivolo (L, 8).

Round the **outside** of the Church runs a series of niches, containing statues presented by the various Trade-guilds (*Arti*) of the city. The series begins on the W. side.

i. S. Eligius, Bishop of Noyon, and patron of smiths, given by the Guild of Metal-works (*Orafi*), by *Nanni* (?). Beneath is a relief, by *Nanni*, representing the saint cutting off the leg of a restive horse in order to shoe it, and afterwards uniting it to the body by the sign of the cross.

ii. *S. Stephen, by *Ghiberti* (1428): the gift of the Guild of Wool (*Arte di Lana*).

iii. *S. Matthew, by *Ghiberti* and *Michelozzo* (1420): given by the Bankers (*Arte del Cambio*). Above it is a relief of the Annunciation, by *Niccolò Aretino*.

iv. (on N.) was formerly S. George, by *Donatello*, now removed, for fear of weather, to the Bargello (p. 271), and replaced by a poor cast. It was the gift of the Armourers (*Spadai*).

v. The Quattro Incoronati—4 masons who, for refusing to build a pagan temple, were martyred at Rome in 304. The poor group was given by the Guild of Masons (*Muratori*), and is the work of *Nanni*. Over it are the arms of the Guild, by *Luca della Robbia*.

vi. S. Philip, by *Nanni*, given by the Stockingers (*Calzaioli*).

vii. S. Peter, by Donatello: the gift of the Butchers (*Beccai*), whose arms are by *Ginori*.

viii. (on E.). S. Luke, by *Giovanni da Bologna*: given by the Advocates (*Notari*).

ix. *Our Lord showing His Wounds to S. Thomas, by *Donatello* and *Verrocchio*: the gift of the Tribunale della Mercanzia. Above is the Florentine Lily, by *Luca della Robbia*.

x. S. John Baptist, by *Ghiberti* (1414): given by the Cloth Merchants (*Culimala*).

xi. (on S.). S. John the Evangelist, by *Baccio da Montelupo* (1515): given by the Silk Merchants (*Arte di Seta*). Their arms are by *Luca della Robbia*.

xii. The empty niche was occupied by the Madonna, by *Simone Ferrucci*, which was removed into the Church because of the crowds who assembled to see it open its eyes (1630). It was the gift of the Physicians (*Medici*). Above is a *medallion of the Madonna and Child, by *Luca della Robbia*.

xiii. S. James, by *Nanni*: the gift of the Furriers (*Vaiati*).

xiv. *S. Mark, by *Donatello*: the gift of the Linen Merchants (*Linaioi*).

The interior of the Church, entered from W., is very striking. The windows are filled with rich glass, and the walls covered with faded frescoes, by *Jucopo da Casentino*; and the subdued light, broken by pillars, gives a sense of mystery and reserve which is hardly to be found in any other Florentine Church. The form is naturally that of a *loggia*, not of a Church, for it has neither aisles, transepts, nor choir. The nave is divided into 2 portions by square pillars. In the S.E. part of it stands a wonderful *shrine, by *Orcagna* (1359), built to enclose a miraculous picture of the Madonna, by *Bernardo Daddi* (1347), which replaces the earlier picture, by *Ugolino*, probably burned in 1304. The picture is usually veiled, but will be uncovered by the sacristan. It is set in the midst of a framework of white marble, profusely carved with the most delicate ornamentation, and inlaid with mosaic. All round runs a series of white

marble panels carved exquisitely in relief.

i. (N.) Birth of the B. Virgin.

ii. Her Presentation in the temple.

iii. (W.) Her Marriage.

iv. The Annunciation.

v. (S.) The Birth of our Lord.

vi. The Visit of the Magi.

vii. (E.) The Circumcision.

viii. An Angel foretells the B. Virgin's death.

On the E. side, above vii. and viii., are—

ix. The Burial of the B. Virgin.

x. Her Assumption, amid grand Angels.

Between these panels are noble heads of prophets, and female figures of Virtues, *e.g.* Charity (with flaming heart and head); Prudence (with 2 faces and serpent). Higher up (perhaps 15 ft. from floor) are 8 panels which seem to be variations of the theme of Government (with shield and rod), Abundance (with wheat-ears, in allusion to the old use of the building), and Peace (with folded arms). The frames of the panels are delicately carved with little cockle-shells. Higher up still are standing figures of prophets. The whole shrine ends with a cupola and pinnacles.

It is protected by a marble screen enriched with bronze circlets and mosaics, and crowned with a beautiful bronze cornice. At the corners are standing Angels with candles.

The whole erection combines in an almost unequalled degree richness and good taste. It is not very easily seen in the dark Church; and a bright morning should be chosen for the visit.

Close to the shrine is the **Crucifix** before which S. Antonino as a boy used to pray.

In the N.E. corner is a staircase leading to the upper floors, which are worth visiting on account of the architecture.

On the W. side of Or S. Michele, and united to it by a flying buttress, is the fine though mutilated **Palazzo**

dell' **Arte di Lana**, the richest guild in old Florence.

On the opposite side of the *Via Calzaioli* to Or S. Michele is the Gothic Church of **S. Carlo**, by *Talenti*. It is seldom open, but admission can be gained from the sacristan of Or S. Michele.

The *Via Calzaioli* ends in the *Piazza Signoria*.

The district between the W. side of the *Via Calzaioli* and *Via Tornabuoni* was until recently covered with narrow alleys and courts. Whatever may have been the loss of picturesque points, it must be admitted that, in clearing away the Ghetto and the *Mercato Vecchio*, the authorities delivered the city from a centre of physical and moral infection. But it is not so easy to forgive them for erecting in their place such tasteless buildings as those of the *Piazza Vittorio Emanuele*.

S. of that *Piazza* the *Via Calamala* leads past Or S. Michele to the **Mercato Nuovo** (1547), an open *loggia*, on the E. side of which is a bronze copy, by *Tacca*, of a marble boar in the *Uffizi*. Between the *Mercato* and the *Via Tornabuoni* is the *Via Porta Rossa*, which contains the fine old palace of the *Davanzati*, and the still more beautiful one of the *Torrigiani*, now the *Albergo Porta Rossa*.

At the S.W. corner of the *Mercato* is the Church of **S. Biagio**, where the bell of the *Carroccio*, or War-car, called *La Martinella*, used to be rung. The Church is now used by the fire brigade.

From the S.E. corner of the *Mercato* runs the *Via Por S. Maria*, named after a chapel which stood over a gateway of the ancient wall. Wall, gate, and chapel have alike vanished.

The *Via delle Terme*, rt., commemorates the Roman baths, of which some fragments remain.

Cent. It.

The next street rt., the **Borgo SS. Apostoli**, leads to the *Piazza del Limbo*, at the corner of which, over a grocer's shop, is a *relief of the *Madonna and Child*, by *Benedetto da Rovezzano*. In the same *Piazza* is the very ancient Church of **SS. Apostoli**. An apocryphal inscription in front says that it was founded by *Charlemagne* on his return from Rome (*i.e.* between 774 and 800), the paladins *Roland* and *Oliver* being present. The Church is separated into nave and aisles by ancient columns of green *Prato* marble. At the end of the N. aisle is a very elaborate altarpiece, probably by *Giovanni della Robbia*, under which are sepulchral slabs of *Donato Acciaiuoli* and his sister (1333). Near this altar is the *tomb of *Oddo Altoviti*, by *Benedetto da Rovezzano*, burdened with ornament. The Church is now undergoing a careful restoration.

At the corner of *Via Por S. Maria* and *Via Lambertesca*, just opposite *Borgo SS. Apostoli*, is a tower which is said to mark the site of the house of *S. Zenobius*. A few yards further, in a courtyard, l., is the *Church of **S. Stefano**, formerly the property of the Augustinian friars of *S. Spirito*. It has a fine façade of white and black marble. On the N. side of the nave is an elaborate bronze frontal, representing the Death of *S. Stephen*, by *Tacca*. At the E. end a flight of steps leads to the Choir, which has a rather fine balustrade, by *Buontalenti*, removed from *S. Trinità*. On the N. is a delicate *Madonna and Child*, by *Mino da Fiesole*. The Choir is a dignified work of *G. Vasari*. Over the High Altar is a bronze Crucifix, by *Giovanni da Bologna*. Behind the altar are good stalls, by *Brunelleschi*, and an over-elaborate ceiling, by *Michelozzo*. In the Sacristy are a picture—late, but with much feeling—of *S. Joseph* holding the Holy Child; two good *tarsia* vestment-chests (14th); and some valuable plate.

The Church of *S. Stefano* is associated with the incident to which

Dante refers the outbreak of social strife in Florence. His account is not to be taken as literally true, for before the event to which he alludes the rivalry between Italian and Imperial families had long raged. About 1215 a young Buondelmonte was betrothed to a daughter of the Amidei, with a view to making peace between these families. He deserted her for a daughter of the Donati. The Amidei, who occupied the palace just opposite S. Stefano, met in that Church on Easter morning, and resolved to wash out the insult in the blood of the offender. Accordingly they murdered Buondelmonte at the foot of the Ponte Vecchio. The Guelfs espoused the side of the Buondelmonti, and made the widowed bride parade the town in a waggon with the corpse of her husband: the Ghibellines sided with the Amidei (Dante, *Par.* xvi. ; Duffy, *Tuscan Republics*, 75; Leader Scott, *Echoes of Old Florence*).

In this Church Boccaccio delivered his lectures on Dante.

4.—PIAZZA DELLA SIGNORIA, AND ADJACENT STREETS.

As the Piazza del Duomo has been, from a very remote age, the ecclesiastical centre of Florence, so the Piazza della Signoria has been for 6 cents. her political centre. But it is an improbable conjecture which represents this area, so close to the earliest walls, as the site of the Roman forum, which rather survived under the name of the Mercato Vecchio, and now, as the Piazza Vittorio Emanuele, is called the *Centro Nuovo*.

At the S.E. corner of the Piazza stands the most venerable secular building of Florence—

The **PALAZZO VECCHIO**. (I, 9.)

In early ages the governing body of Florence, under various titles, occupied at different times the Badia, the Bargello, and other palaces. After the death of Frederick II. in 1250, and that of Manfred in 1266, the Ghibelline faction was hopelessly ruined, and Florence, consolidated as a Guelf city, began her greatest era. In the last

decade of the 13th cent. she began to build both the Duomo and the Palazzo Vecchio; and the same great architect was employed for both works, *Arnolfo di Cambio*.

The council for whom it was built consisted of 8 Priori, under the presidency of the Gonfaloniere (banner-bearer) di Giustizia. It was elected annually; and during their period of office the members resided entirely in the Palazzo, boarding at a common table, and never quitting their palace-prison. Under all changes of government the Palazzo remained the seat of authority till 1550, when Cosimo I., having destroyed the last relics of Florentine freedom, removed his court to the Palazzo Pitti.

The grand fabric of the Palazzo is worthy of its purpose and history. It was begun, by *Arnolfo*, in 1299. It stands four-square, built of huge blocks of rough stone. The highest story projects from the wall, resting on brackets; and, with its outer wall also resting on these brackets, a tower rises to the height of 307 ft. Towards the top a gallery, supported by brackets, is built round the tower, which ends in a *loggia* borne by 4 large arches, and a short spire. Square Guelf battlements surround both the roof of the Palace and the tower-balcony; at the top of the tower the battlements are Ghibelline (swallow-tailed).

Along the W. face of the Palazzo runs the *Ringhiera*, a stone platform, from which the decrees of the Council were published. Over the principal door, on W., is a tablet with our Lord's initials, and an inscription declaring that "*Christus vincit, Christus regnat, Christus imperat*"—"Christ conquers, rules at home, and leads the host." It was placed there by Niccolò Capponi, inspired by memories of Savonarola, during the last stand for Florentine liberty (1529).

Under the battlements are shields of the city and its divisions.

The earliest shield of the city bore a white lily on red, quartered with the crescent of Fiesole, red on white. After 1251 the predominant Guelf party chose a red lily on white; while

the Ghibellines chose a white lily on red (see Dante, *Par.* xvi. 152).

The principal door, on W., leads into a lovely *cortile*, by *Michelozzo*, the columns covered with rich and delicate arabesques. In the middle is a *fountain—a Genius holding a dolphin, by *Verocchio*.

Ascending a noble staircase, we enter, on the 1st floor, the vast **Salone dei Cinquecento**, constructed by *Il Cronaca* (1495) to accommodate the great meetings of the people which formed part of Savonarola's democratic reform. Here took place the trial of Savonarola, and here were held the meetings of the Chamber of Deputies while Florence was the capital of Italy (1865–70). The heavy, but rather impressive, ceiling is by *Vasari*; by whom, and by other painters of the same date, are the worthless pictures illustrating the glories of the Medici, only interesting on account of the portraits they are said to contain. The hall contains a statue of Savonarola, by *Passaglia* (1882). In the **vestibule** on the 2nd floor is a fine *doorway, with twisted columns, ascribed to *Donatello*. Hence we enter the **Sala dei Duecento**, with a ceiling by *Michelozzo* (?). On this floor is a suite of rooms not always visible, as they are used for various offices, and only worth visiting for the sake of the supposed portraits of members of the Medicean circle.

On the 3rd floor is the **Sala dei Gigli**, with frescoes by *Domenico Ghirlandaio*, representing S. Zenobio and various Roman heroes. Here is a bust of Dante, round which are grouped the banners sent by most Italian towns on the 600th anniversary of the poet's birth.

A beautiful door, by *Benedetto da Maiano*, leads hence to the pompous **Sala d' Udienza**; whence another fine door opens into the **Cappella di S. Bernardo**, built by *Michelozzo*, and decorated in imitation of mosaic by *Rid. Ghirlandaio*. Here Savonarola and his companions made their last Communion (May 23, 1498).

A separate staircase leads from the

cortile into the **tower**, in which are the cells where Savonarola was confined and tortured. The view from the top of the tower is magnificent.

OTHER BUILDINGS IN THE PIAZZA DELLA SIGNORIA.

Adjacent to the Palazzo Vecchio are the **loggie of the Uffizi**, decorated with good white marble statues of distinguished Florentines, by recent sculptors.

The Palazzo degli Uffizi was built in 1561 by Cosimo I., to contain the offices of State. The architects were Vasari and Buontalenti. It is worth while turning out of the *loggia* on the W. side, by the Via Lamberteschi, to see the substructure of the Palace.

On the rt. side is the **Post-office**. Stamps and stationery sold in a small room l. of entrance, where letters may be written. The Money-order office is down a dark passage, l.

Opposite the Post-office, in the l. *loggia*, is the entrance to the ***Galleria degli Uffizi** (see detailed description, p. 250).

The further door on this side leads to the **Biblioteca Nazionale**, the largest library in Florence, and one of the largest in Italy (100,000 printed vols., besides a great number of MSS., autograph letters, etc.).

The nucleus of the Library is the Biblioteca Palatina, formed by the grand-dukes. To this have been added many smaller collections, especially that formed by Antonio Magliabechi, Librarian of the Palatine Library, who, living with the utmost parsimony, gathered together 30,000 vols., which, on his death in 1714, he left for the use of poor students.

A copy of every work published in Italy has to be sent here; and there is an arrangement by which books may be borrowed from the National Libraries in Rome, etc.

The Library (open daily, 10–4) is most liberally thrown open to all students without introduction. An order permitting the reader to carry

books home can be procured through the Consul, who requires the signature of a known resident as security.

On the 1st floor is the Catalogue Room. The reader finds the volume he requires in the Catalogue (which requires improvement), writes its name and press-mark, together with his own name, on a form, and hands the form to an attendant. He then waits at the office till the book is delivered to him, and takes it to any seat he may choose in the reading-room l. Before leaving, he returns the book to the office.

In case of MSS. and rare books, the reader is conducted to an inner room, which has the advantage of perfect quiet.

A case in the reading-room contains all the chief magazines of Europe.

On the 2nd floor is the magnificent collection of Archives of Tuscany.

Adjoining the W. *loggia* of the Uffizi is the ***Loggia de' Lanzi**.

The Loggia was built in 1376 by *Benci di Cione* (perhaps a brother of Orcagna) and *Simone Talenti*, possibly after designs by Orcagna (Andrea di Cione), who died in 1368. It was intended for the use of the Priori, alike for the publication of their decrees and for the viewing of spectacles. Cosimo I. (1537) established close to it a guard of Swiss Lancers, whence its popular name.

The Loggia is a fine specimen of Italian Gothic, with 3 round arches in front, and 1 at the E. end. The spandrels of the arches are occupied by reliefs of the Theological and Cardinal Virtues; and the whole is surmounted by a projecting cornice with a rich balustrade.

A flight of steps leads to the *loggia*, which contains admirable **statues**: *Perseus, holding Medusa's head, in bronze, by *Benvenuto Cellini* (1553), the pedestal a copy of Cellini's, now in the Bargello; the *Rape of the Sabines, in marble, by *Giovanni da Bologna* (1583); Judith and Holofernes, by *Donatello*; the Rape of Polyxena, by *Fedi* (1864); *Ajax supporting the Body of Patroclus, an ancient sculpture; *Hercules slaying

the Centaur, by *Giovanni da Bologna*; 6 ancient statues of Roman (Sabine?) Priestesses; a Lion, of Greek workmanship, and a copy of it by *Flaminio Vacca*. 4 interesting inscriptions record events in the Wars of Liberation.

Opposite the Loggia de' Lanzi is the bronze *statue of Cosimo I., by *Giovanni da Bologna* (1590). Adjacent to the N.W. corner of the Palazzo Vecchio is an enormous **Fountain**, with Neptune, sea-gods and horses, by *Ammanati* (1575). In spite of its very poor art, the fountain is impressive from its immense size; and would be more impressive if it discharged more than a trickle of water. It stands on the site of the original *Ringhiera*, and on that of the scaffold of Savonarola.

At the extreme E. end of the Piazza is the fine ***Palazzo Gondi** (I, 9), built by *Giuliano da Sangallo* (1481), and recently restored. The hall contains a very fine fireplace carved in stone with arabesques. There is also a beautiful *cortile*, with a fountain. (The entrance is in the Piazza S. Firenze: fee to porter.)

At the W. end of the Piazza stood, until 1866, the **Tetto dei Pisani**, built by prisoners from Pisa, who were set in contempt to hard and servile work.

STREETS LEADING FROM THE PIAZZA DELLA SIGNORIA.

1. From the S.W. corner of the Piazza the **Via Vaccareccia** (probably named after the Vacca family) leads to the Via Por S. Maria (p. 225).

2. The next street N. is the **Via Calimala**, named from the workshops of the Guild of that name, whose trade was the importation of rough Frisian cloth (frieze) from the Netherlands, and improving it by carding the surface with teasels. The word is usually derived from the Greek (= "fair fleece"); but no one has explained the application of a Greek name to a German trade. The street ends at the Mercato Nuovo (p. 225).

3. From the N.W. corner of the Piazza the **Via Calzaioli** runs N. to the Piazza del Duomo (see p. 223).

4 and 5. From the N. side of the Piazza the **Via de' Cerchi** and the **Via dei Magazzini** lead into the network of narrow streets described pp. 221-223.

6. From the E. end of the Piazza, between the Palazzo Vecchio and the Palazzo Gondi, the **Via de' Gondi** leads to the Piazza S. Firenze (p. 223); beyond which it becomes the **Borgo de' Greci**, said to derive its name from the Greeks who came to Florence for the Council in 1438. The curving streets, **Via Bendaccordi I.**, and **Piazza Peruzzi rt.**, are said to follow the lines of the Roman amphitheatre, where S. Miniato suffered. The dens of this amphitheatre were used as prisons, especially after the battle of Campaldino (1289), when 740 Ghibellines were confined in them. The **Borgo de' Greci** ends in the **Piazza S. Croce** (p. 236).

7. S. of the Palazzo Vecchio the **Via di Ninna** runs E. It passes the graceful **Loggia del Grano** (I, 9), or corn-market (1619), now a theatre, and changes its name to **Via de' Neri**. A short distance further, where this street widens into a little Piazza, stands, I., the Church of **S. Remigio**. It then crosses the **Via de' Benci**, and becomes the **Corso dei Tintori**.

5.—PIAZZA S. MARIA NOVELLA, AND ADJACENT STREETS.

(Map G, 5, 6.)

S. MARIA NOVELLA is the first, and the most splendid, Dominican Church and Convent in Florence.

S. Dominic was born at Calaruega, in Spain, about 1170. A later legend asserts that his mother, before his birth, dreamed that she had borne a dog with a flaming torch. He gained great reputation as an ascetic and a preacher, and when his bishop was summoned to Rome, Dominic accompanied him. Passing through Languedoc, he found the country full

of the Albigensian heresy, which asserted the existence of a good and an evil god, denied the Sacraments, and outraged Christian morality. Gaining permission to remain there, he spent 10 years preaching to the people. In 1215 he gained the sanction of Innocent III. for a new order of Preaching Brothers (*Fratres Praedicatorum*), with head-quarters at S. Sabina, on the Aventine. A play on the word *Dominican* caused his brethren to be called *Domini canes*—"the Lord's hounds," eager to extirpate the wolves of heresy. Their habit, copied from that of the Austin Canons, is white, with a black scapular, or broad band hanging over the shoulders. The charges of persecution brought against S. Dominic do not seem to be proved. He died at Bologna in 1221. His Fest. is Aug. 4.

Soon after his death (or possibly before it), 12 of his brethren, led by Giovanni da Salerno, came to Florence, and received a little Church of S. Maria among the vineyards outside the city wall. This Church they rebuilt on a larger scale.

In course of time the Convent became the largest and most splendid religious house in Florence. Popes Martin V. and Eugenius IV. made it their home during their long visits to Florence. A great part of it is now secularized, but part still belongs to the friars who serve the Church.

The **façade*, which fronts the Piazza, is a beautiful construction of white and dark-green marble. The lower part, as high as the frieze above the doors, belongs to the 13th cent. Church, but the upper part is by *Leon Battista Alberti* (1470). In it he has made much use of the inflated sail, the armorial bearing of the Rucellai, who provided the funds. The skill with which Alberti has harmonized with the earlier Gothic work his own rectangular structure, by the lovely volutes at the sides of the central portion (only one of them is finished), is perhaps one of the most wonderful artistic triumphs in Florence. The grey Campanile, with a red spire, adds much to the beauty of the composition.

Within, the Church is of a form

which commended itself to the Preaching Brethren as securing a vast space for hearers, and was borrowed from them by the Franciscans and other popular societies. It consisted of a Latin Cross, the upper member of which, serving as a Choir, was disproportionately short. The High Altar stood just in front of the Choir, and the only other altars were in shallow chapels parallel with the Choir and at the end of the transepts. The nave, unencumbered by chapels and altars, was left entirely free for the audience. At S. Maria Novella the plan has been obscured by frequent "restorations." The altars in the nave were added by *Vasari*, whose competent aid was called in for the degradation of the Church in the 16th cent. He also destroyed a marble screen which divided the conventual from the public part of the Church, and of which the only trace is the step which crosses the building about halfway up the nave. In the present century a still more violent and ignorant architect has done his best to make a grand Church like a barn.

Over the **W. door** hangs a painted Crucifix, by *Giotto* (?). Under it is a mosaic of the Holy Family. The round window in the W. wall has some fair glass. L. of the principal door is a *fresco of the Holy Trinity, by *Masaccio*, greatly injured by removal. On the other side of the door are the Nativity, the Magi, and the Baptism, by an inferior hand.

There is little of interest in the nave and aisles. Near the 4th altar rt., dedicated to S. Thomas of Canterbury, are 2 good monuments to members of the Minerbetti family, which claims to be descended from the Becketts.

At the end of the **S. transept** a flight of steps leads to the Cappella Rucellai, in which is a famous *Madonna by *Cimabue*.

A picturesque, but untrue, story relates that, when this picture was removed from the painter's studio it was greeted with such admiration that the street was "named the Glad Borgo (i.e. Borgo Allegri) from that beautiful face" (E. B. Browning, *Casa Guidi Windows*, i. 320-361). But the

name of the street is much older, and borrowed from the Allegri family. Some recent critics, on documentary grounds, ascribe the picture to *Duccio da Siena*. It retains a good deal of Byzantine stiffness, but has a dignity, a sweetness, and a pathos which make it worthy of honour as the first great Florentine picture of the Renaissance.

To the rt. in this Chapel is the *tomb of La Beata Villana, by *Desiderio da Settignano* or *Rossellino*. She lies behind a curtain held back by Angels.

Villana Lapo, after a pious childhood, fell into worldliness after her marriage. She was brought to repentance by seeing in her mirror a demon's face under her costly head-dress. She died, aged 28, in 1360. Her Fest. is Feb. 28.

Just below the steps to this Chapel is the tomb, adorned by a ruined fresco, of Joasaph, Patriarch of Constantinople, who died while attending the Council of Florence, June 10, 1439.

A row of Chapels is built out of the E. wall of the transepts. In the **2nd Chapel** are admirable *frescoes by *Filippino Lippi*.

On the l. wall, S. John the Evangelist raises from the dead Drusiana, an Ephesian widow; and, above, he is cast into a caldron of boiling oil. On the rt. wall, S. Philip the Apostle exorcises a dragon worshipped at Hierapolis; and, above, he is murdered by the dragon's priests. The figures of Adam, Noah, Abraham, and Jacob, on the vault, and the design for the windows, are also by *Filippino*.

Behind the altar is the *tomb of Filippo Strozzi (d. 1491), with a Madonna and Child, and flying Angels, by *Benedetto da Maiano*.

The costly and clumsy High Altar is the work of *del Rosso* in the present cent. N. of it is a beautiful paschal-candlestick. In a recess behind the altar, and not easily seen, is a bronze monument to a former prior, by *Ghiberti* (1426). The choir-stalls are well carved,

The walls of the **Choir** are painted in fresco by *Dom. Ghirlandaio*.

On the rt. wall is the history of S. John Baptist: 1, the angel appears to Zacharias; 2, the Visitation; 3, the Birth of John; 4, Zacharias gives him his name; 5, John preaches; 6, baptizes our Lord; 7, Herod's Feast. On the l. wall is the history of the B. Virgin: 1, Joachim rejected from the altar because he was childless; 2, the Birth of the Virgin; 3, her Presentation; 4, her Marriage; 5, the Adoration of the Magi (injured); 6, the Massacre of the Innocents; 7, the Death and Assumption of the B. Virgin (almost ruined).

These frescoes are severely criticized by Ruskin, *Mornings in Florence*. But if we remember that the painter was not capable of great exercise of imagination, we may give his pictures the praise of good decorative work.

In the next Chapel is a wooden Crucifix by *Brunelleschi*.

It is said to have been executed in rivalry with Donatello, who, seeing it, dropped an apronful of eggs which he was carrying, exclaiming, "I can carve a peasant: you can make a Christ." Nevertheless, the sculpture deserves little praise.

The last Chapel in the N. transept is a graceful building, by *Dosio* (1533).

A staircase leads out of the **N. transept**. Under the stairs is an Entombment, by *Giotto*. At the head of the stairs is a Chapel painted in fresco by *Orcagna*, and his brother, *Nardo di Cione*. Behind the altar is the Last Judgment, with bishops, monks, nobles, etc., among the damned. On rt. is Hell, with the grotesque details which resulted from the translation of Dante's description into line and colour. On l. is a beautiful *Paradise. The altar-piece, also by *Orcagna*, is in several compartments: the B. Virgin presents to our Lord S. Peter, who receives the keys, and S. Thomas Aquinas, who receives a book. In the *predella*, 1, a friar says Mass; 2, our Lord rescues S. Peter from the sea; 3, an Angel weighs the soul of the Emperor Henry VII.

On the W. side of the N. transept is the **Sacristy**. Rt. of the door is a rather gaudy lavatory by *Giovanni della Robbia*. There is a very fine collection of vestments, frontals, etc., not usually shown.

In the N. aisle of the Church there is nothing of much interest.

From the N. transept of the Church we enter the **Cloisters**. (The Sacristan will open the door, and usually leave the visitor alone: a small offering may be made "for the poor," or "for the Convent.")

A few steps lead down to a covered passage, in which are 2 small *frescoes by *Giotto*: the Meeting of SS. Joachim and Anna at the Golden Gate, and the Birth of the B. Virgin.

In spite of "restoration," these are admirable pictures; but they are perhaps extravagantly praised by Ruskin, *Mornings in Florence*.

Opposite to this picture is a little burial-ground, with an altar-piece of our Lord and S. Mary Magdalene in the Garden, by *Giovanni della Robbia*.

The passage ends l. in the **Chiostro Verde**, so called from the greenish-brown colour of its frescoes, painted by *Paolo Uccello* (about 1348). They represent scenes from Old Testament history, in a prosaic and unimaginative style, but with a good deal of manual dexterity. In the further corner of the Cloister is a Crucifix by a scholar of *Giotto*.

On the rt. of the Cloister is the **Cappella degli Spagnuoli**, or **Spanish Chapel**.

It was erected in 1350, in honour of the B. Sacrament, and was used as the Chapter-house of the Convent; and derives its present name from having been used by the Spanish Court of Eleonora of Toledo, wife of Grand-Duke Cosimo I. The architect was one of the friars, *Jacopo da Nipozzano*. It measures only 57 ft. x 32 ft.; but the simplicity of the building gives it the appearance of a much larger building. It is lighted by small windows, divided by beautiful spiral columns, and by a circular window above; and the light is best between 10 and 12.

The vault, and 3 of the walls, are covered with frescoes, which Ruskin regards as "the most noble piece of pictorial philosophy and divinity existing in Italy." The pictures on the walls are ascribed by Vasari to *Simone Martini* (wrongly called *Memmi*); but he died at Avignon in 1344, before the chapel was built. They are probably the design of *Taddeo Gaddi*, perhaps executed by *Andrea Fiorentino*: the paintings on the roof by *Antonio Veneziano*. Our interpretation of them mainly follows Mr. Ruskin, *Mornings in Florence*.

The E. wall (ecclesiastically) has the History of the Passion, Christ bearing His Cross, the Descent into Hades. On the ceiling is the Resurrection.

The S. wall depicts the **Triumph of the Church**.

The S. is mystically the place of the heart of the crucified Lord; therefore of the Church and of peace.

The Pope sits enthroned: at his rt., ecclesiastical rulers—Cardinal, Bishop, Abbot; at his l., secular rulers—Emperor, King, Noble; at his feet the lambs of the flock lie in safety. Below, the Lord's Hounds (*Domini canes* = *Dominicani*, see above), black and white, fight the wolves of heresy. Men crowd around a Dominican preacher, and one tears up a pernicious book. Above, friars are drawing converts from groups of persons engaged in business and pleasure, and lead them to the Church, represented by the Duomo, the campanile of which is transplaced for convenience to the E. end. A friar is absolving a penitent. Crowds press through a triumphal arch into heaven, where they are welcomed by a throng of saints.

On the vault above this picture is the Church as a ship at sea, safe in the midst of storms, and S. Peter rescued from the waves.

The N. wall (mystically the place of the world, of conflict, and of the Lord's right hand of power) represents the **Discipline of Faith**.

The central figure is **S. Thomas Aquinas**, the great Dominican philosopher. He holds a book with the words, "I prayed, and understanding

was given me: I called, and the Spirit of wisdom came to me. I preferred her before sceptres and thrones" (*Wisd.* vii. 6). Over him are the Virtues, without which Wisdom cannot be. i., The Theological Virtues: Love, with flaming head and hands; Faith, with cross and shield; Hope, with budding lilies. ii., The Cardinal Virtues: Temperance, bridling a sea-monster; Prudence, with book; Justice, with crown and rod; Fortitude, with tower and sword. At the feet of S. Thomas are prostrate Sabellius and Arius, types of heresy; and Averrhoës, the Arab philosopher, the type of Atheism. At his side are 10 great teachers: Job, David, SS. Paul, Mark, John, Matthew, Luke, Moses, Isaiah, and Solomon.

Beneath S. Thomas are 14 female figures, representing Sciences, each with a significant medallion; and under each the figure of an eminent master of that lore. The series begins at the rt.

1. **Grammar**, the art of reading and writing, holding a rod and a fruit (reward and punishment), invites 3 children to enter the strait gate. Beneath is Priscillian, the Grammarian, A.D. 440.

2. **Rhetoric**, the art of speech, quiet and impressive. In the medallion, Truth, with mirror. Beneath, Cicero, pondering before he speaks.

3. **Logic**, the art of reasoning, bears a bough which puts forth from itself leaves of fresh truth, and the scorpion, which stings to death the lie. The medallion shows a writer. Beneath is Aristotle.

4. **Music**, a lovely figure playing the organ. The medallion, music at the feast. Beneath, Tubal-cain, the inventor of harmony, at his anvil.

5. **Astronomy**, pointing to the stars. The medallion, a husbandman, whose seasons are measured by the stars. Beneath, Zoroaster.

6. **Geometry**, with diagram and square. The medallion, a soldier—the use of geometry in defensive warfare. Beneath, Euclid.

7. **Arithmetic**, counting with her fingers. The medallion, a king calculating his revenue. Beneath, Pythagoras, who based his philosophy on number.

8. **Civil Law**, with level sword, and holding a pure white world. The

medallion, a woman appealing against wrong. Beneath, Justinian, the reformer, of Roman Law.

9. **Christian Discipline**, yellow-robed, bearing the Church, and pointing to heaven. Beneath, a Pope, perhaps Clement VI. (1342-52) the defender of the mendicant orders, or Innocent VI. (1352-62) the reformer of abuses.

10. **Christian Morals**, teaching duty towards men; her dress the colour of the fertile earth. The medallion, Christ preaching on the Mount. Beneath, Peter Lombard (?), called the Master of the Sentences, Bp. of Paris, 1159-64.

11. **Mystical Theology**, in blue of heaven and red of fire. In the medallion, the mother's joy in seeing her child beginning to take notice, signifies God's joy in man's knowledge of Him. Beneath, S. Dionysius the Areopagite, to whom were ascribed several books of mystical theology.

12. **Dogmatic Theology**, with a triple crown (once golden, now black) in honour of the Holy Trinity, holds a scoop for winnowing corn from chaff. In the medallion, a woman presses her hand to her breast—*pectus facit theologum*. Beneath is Boethius (?), killed (524) by the Arian Theodoric, and, therefore, perhaps regarded as a martyr for the Catholic Faith.

13. **Ascetic Theology**, in white robes, holds a chalice in a hand gloved to denote retirement. Beneath is S. John Damascene (d. 780), who holds in the Eastern Church the same place as S. Thomas Aquinas in the West.

14. **Controversial Theology**, robed in red, with Cross for crest, and bow and arrow. The medallion shows a soldier. Beneath is S. Augustine, the keenest and the gentlest of controversialists.

The **N. section** of the vault (over the pictures just described) contains the Descent of the Holy Spirit; the **W. section** contains the Ascension. The frescoes on the wall beneath this are greatly damaged. Fragments seem to show the preaching of S. Peter Martyr, and the raising of a dead girl. A large and vulgar Last Supper, by *C. Allori*, which strikes a discordant note in the harmony of the Chapel, has been recently hung on this wall.

Other parts of the Convent of S. Maria Novella are used for various purposes. From the Piazza is entered the noble **Chiostro Grande**, now a military gymnasium. Upstairs are the offices of two excellent societies: the Institution for Deaf Mutes, and the **Società per la Repressione del Accattonaggio**.

Public beggary, however widely practised, is forbidden by the municipal law; and this society aims at repressing it by providing destitute persons with work. Show-rooms are supplied with baskets, brushes, mats, textiles, etc.; and orders are taken for plain needlework. The support of charitable persons is earnestly recommended.

The **Farmacia di S. Maria Novella** (entrance 14 Via della Scala) no longer belongs to the friars. It has a reputation for a liqueur called *Alchermes*, and for perfumes. A square vaulted chamber on rt., just inside the entrance, has 12 *frescoes of the Passion, by *Spinello Aretino* (1400).

OTHER OBJECTS OF INTEREST IN THE PIAZZA S. MARIA NOVELLA.

Two **obelisks** in the Piazza were used as goals for races. They were erected by Ferdinand I. The bronze tortoises on which they rest, and the lilies with which they are crowned, are ascribed to *Giovanni da Bologna*.

The graceful *loggia* opposite the Church, built by *Brunelleschi*, belongs to the **Spedale S. Paolo**.

The Hospital was built for Franciscan Tertiary nuns (*pinzochere*) by S. Antonino, the Dominican archbishop. It is now a training-school for girls.

The *loggia* is ornamented with medallions by *Andrea della Robbia*, who is also the author of the *figures of SS. Francis and Dominic over the door at the end of the *loggia*. A tabernacle opposite this relief is by *Francesco Fiorentino* (14th cent.).

STREETS IN THE NEIGHBOURHOOD OF
S. MARIA NOVELLA.

1. From the N.E. corner of the Piazza the **Via degli Avelli**, running N., skirts a cloister of black and white marble arches, enclosing tombs, attached to the Church of S. Maria Novella. It is said that these tombs contain the remains removed from the old cemetery near the Baptistery, when the ground was prepared by *Arnolfo* for building the Duomo.

Rt. is the dismal **Piazza dell' Unità Italiana** (H, 5), with a mean monument to those who fell in the Wars of Liberation.

Hence a road diverges l. to the rly. Stat. (G, 4).

A few yards further the **Via Nazionale** diverges rt. The first street which cuts it is the **Via Faenza**. Turning down this street rt. we pass l. the Church of **S. Jacopo in Campo Corbolini** (I, 5), formerly the property of the Knights of Malta. It is now closed, and admission is difficult. There is a cloistered court; and, inside the Church, a ruined Marriage of S. Catherine, by *Rid. Ghirlandaio*; and the fine *tomb of Luigi Torna-buoni, Governor of Pisa.

Also in the Via Faenza, but on the further side of the Via Nazionale is, rt., the **Cenacolo di Foligno**, in the Refectory of the suppressed Convent of S. Onofrio. (Open daily, 10-4; 25 c.: Sundays free.)

A tradesman to whom the room belonged found under the whitewash a Last Supper of the school of *Perugino*. On the collar of S. Thomas's robe were opportunely found letters which were interpreted to mean that *Raphael* painted the picture in 1505. On the strength of this inscription the Grand-Duke Leopold II. bought the hall for 60,000 lire. It is now universally admitted that the picture, which is one of little merit, is not the work of *Raphael*. It is ascribed to *Niccolò Gerini*, *Giannicola Manni*, and others. In the same room are some pictures thought unworthy of the Uffizi.

The street beyond the Via Faenza is the **Via del Ariento**, opposite to

which is a **Tabernacle** containing a large terra-cotta relief, by *Giovanni della Robbia* (1522), of the Madonna and Child, with SS. Barbara, John the Evangelist, Stephen, and Catherine. It is one of the artist's best works; or perhaps the distance at which it is seen, and the open air, relieve the crude colour and soften the rather affected moulding.

A little further the **Via Nazionale** (here hardly more than a lane) reaches the extensive **Piazza Indipendenza** (formerly, and still popularly, called **Piazza Barbano**); beyond which it becomes the **Via S. Caterina**, and ends in the **Viale Principessa Margherita**.

2. From the E. side of the Piazza S. Maria Novella the **Via de' Banchi** (further on the **Via Cerritani**) leads E. to the Piazza del Duomo (p. 215).

3. From the same point the **Via delle Belle Donne** runs S. In it stands a column of white marble, the **Croce al Trebbio**, erected by SS. Ambrose and Zenobius, and restored by Bishop Francesco in 1338, to commemorate a massacre of Catharist heretics at the instigation of S. Peter Martyr. The symbols of the Evangelists are rudely carved on the capital; and an inscription, partly obliterated, tells its history.

A few yards further the street joins the **Via del Sole**, and ends in the **Via della Spada**, in which, a short distance rt., stands on l. the **Cappella dei Rucellai**, dedicated to S. Pancras, founded in 1078, and rebuilt in 1488. (Admission on application to the shoemaker at No. 14: small fee.) It contains a beautiful, but by no means exact, model of the Holy Sepulchre in black and white marble, by *Leon Battista Alberti*. In the cloister of the adjacent **Convent**, now a tobacco factory (apply to porter: small fee), is a fresco, by *Nero di Bicci*, of S. Giovanni Gualberto and other saints

of the Vallombrosan order, to whom the Convent formerly belonged.

4. From the S. corner of the Piazza runs the **Via del Sole** (see above).

5. Also from the S. corner of the Piazza the **Via dei Fossi** (so called from the foss of the wall of the 13th cent.) runs S. Where it widens into the Piazza Ottaviani, the Via della Spada (see above) diverges l., and the **Via di Palazzuolo** rt. A short distance down the latter street, l., is the **Cappella di S. Francesco dei Vanchetoni**. (Key at the tinsmith's, No. 17: small fee.) The Chapel contains *busts of our Lord and of S. John Baptist, as children, ascribed to *Donatello*, but probably by *Rossellino*.

The Chapel belonged to a Guild pledged to walk silently in processions, whence its name ("vanno chetoni" = "they go in silence"). In it is held a Sunday school; and in the adjacent hall a supper is given, with great ceremony, to 100 poor people on the Wednesday before Sexagesima.

The next street rt. of the Via dei Fossi is the Borgo Ognissanti. In it is, rt., the excellent **Spedale di S. Giovanni di Dio**.

This Hospital (with 24 beds, for male patients only) is maintained by a Confraternity. It is admirably conducted. There are rooms in which paying patients are tended at a very moderate expense.

A short distance beyond the Hospital, facing the Piazza Manin (E, 6), is the Church of **Ognissanti** (All Saints).

It was built originally by a Milanese Order called the Umiliati, founded in the 12th cent., who maintained themselves by the manufacture of wool, for which purpose they used a pool which stood where the Piazza now is. The Order became rich and corrupt; and when S. Carlo Borromeo tried to reform it, one of its members attempted to murder him. Consequently it was dissolved by Pius V. in 1571. The Convent and Church were

transferred to the Franciscans, who rebuilt the Church in a tasteless style in 1627.

Over the door is *the Coronation of the B. Virgin, by *Giov. della Robbia*—one of his most beautiful works. On the rt. of the nave is a rather interesting picture of the Holy Trinity, by one of the brothers of *Dom. Ghirlandaio*. Near it is S. Augustine, seated at his desk, with astronomical instruments, by *Botticelli*—not one of his characteristic works. Opposite to it, on the l. side of the nave, is S. Jerome, by *Dom. Ghirlandaio*. In a Chapel close by is a damaged fresco by the same painter, representing the Madonna della Misericordia.

Vasari records this painting, asserting that it contains the portrait of Amerigo Vespucci, one of the discoverers of America, after whom the new continent was named. It was accordingly cleared from whitewash in time for the 400th anniversary of his discovery, 1898. The young figure to the rt. is supposed to be the navigator. The picture is of little artistic interest.

Most of the Convent is now used as a barrack. In the **Refectory** (open daily, 10-4; 25 c.: Sundays free) is a stiff and prosaic Cenacolo, by *Dom. Ghirlandaio*.

Opposite the Borgo Ognissanti the **Via Vigna Nuova** runs l. from the Via dei Fossi. In it is the beautiful but unfinished front of **Palazzo Rucellai** (G, 7), built by *Leon Battista Alberti*; and, on the other side of the street, the *loggia* of the Rucellai, by the same architect (late 15th cent.).

The Via dei Fossi ends at the Ponte alla Carraia (p. 206).

6. From the W. side of Piazza S. Maria Novella the straight **Via della Scala** runs N.W. It is named after a founding hospital (now removed), which depended on the Spedale S. Maria della Scala, Siena (p. 96).

On the rt. is the Farmacia di S. Maria Novella (p. 233).

The 5th street l., Via degli Oricellari, borders on the remnant of the

famous **Oricellari Gardens** (E, 4), the meeting-place of the Platonic Academy. The Gardens (access difficult) contain a column commemorating the Academy, and a colossal statue of Polyphemus.

The Oricellari, or Rucellai, family gained an enormous fortune by the importation of orchil (*oricellare*) as a dye. They were allied with the Medici; and consequently placed their garden at the disposal of the Platonic Academy, founded by Cosimo, and patronized by Lorenzo.

Gemistos Plethon (1355-1450), a native of Constantinople, formed a philosophy after the pattern of the Neo-platonists. He was almost avowedly a pagan; but in 1438 he accompanied John Palaeologus to the Council of Florence. In that city he made disciples better than himself, such as Ficino and Pico della Mirandola. In 1441 he returned to Greece. The new philosophy attracted many who were wearied with scholastic Aristotelianism, and Cosimo founded an Academy for its promotion; but it can hardly be ranked as a serious factor in the development of philosophy.

6.—PIAZZA S. CROCE, AND ADJACENT STREETS.

S. CROCE (L, 10) is the principal Franciscan Church in Florence. It contains several admirable works of art, and the monuments of many distinguished persons.

S. Francis established the first colony of his Order in Florence in 1212. In 1288 the Altafronte family bestowed on them a hospital, with a tract of land outside the city; and on Holy Cross Day, May 15, 1297, the foundation of the present Church was laid, *Arnolfo di Cambio* being the architect. In 1334 *Giotto* was appointed to succeed him.

When the schism in the Franciscan Order took place, and the main body (the Conventuals, or Black Friars) accepted the papal dispensation to hold property, S. Croce remained in their possession, and they still serve it.

The popularity of the Franciscans caused many prominent families to use S. Croce as their burial-place; and in

course of time, especially in the last and the present centuries, it has been regarded as the mausoleum of eminent Florentines, many of whom are buried there, and some commemorated by cenotaphs.

The general plan of the Church which was adopted by Arnolfo was similar to that which, almost 80 years before, had been used for S. Maria Novella. It consists of a vast nave, to accommodate the large congregations to whom the friars preached, a shallow choir, and chapels in the transepts parallel with the choir. The vast nave, and the slender columns, involved a light wooden roof. The chapels in the nave are of later workmanship, having been erected by *Vasari*. As became the Church of an Order pledged to poverty, the architecture of S. Croce is plain even to ugliness. The exterior of the Church was for ages left without adornment, save on the N. side. The **façade** was left with bare rough bricks, until this century, when it was cased in white and green marbles, after a rather meagre design left by *Il Cronaca*, the funds being in a great measure supplied by an Englishman, Mr. Sloane. In estimating this work, it must in justice be remembered that it was finished in 1863, when the revival of architecture was immature. The mean but quaint **campanile** was built in 1865.

The **interior**, in spite of its bare simplicity, and the encumbrance of florid tombs, has a solemnity which is not felt in many more ornate Churches. Slender octagonal pillars bear 7 pointed arches on either side, high above which runs a slight triforium. The brick floor contains many sepulchral slabs, some of them worn almost flat. A slab almost in the middle of the nave commemorates John Ketterick (spelt Catrik), Bishop of Exeter, and Ambassador of Henry V. to Martin V., who died in Florence in 1419.

Over the middle W. door is a bronze statue, by *Donatello*, of S. Louis, of the Royal House of France, who became a Franciscan and Bishop of Toulouse, and died in 1279. It is a poor work, unworthy of the sculptor. The round window is said to have been designed

by *Ghiberti*. Over it is one of S. Bernardino's tablets, with the initials of our Lord.

Half-way down the nave, on S. side, is the **pulpit**, by *Benedetto da Maiano*, with the Life of S. Francis, under which are figures of Faith, Hope, Charity, Fortitude, and Justice. It is not one of the sculptor's happiest works: it is cramped in size, clings too closely to the column, and the reliefs are too pictorial.

The most interesting monuments are in the S. aisle.

1. Beyond the 1st altar is the heavy tomb of **Michelangelo Buonarroti** (see p. 241): the design by *Vasari*.

Opposite is, over a holy-water stoup, a *marble relief of the Madonna and Child, by *Rossellino*.

2. A tablet to the memory of **Gari-baldi**.

3. The cenotaph of **Dante** (p. 222), who is buried at Ravenna, by *Ricci* (1829).

4. A bronze tablet to **Giuseppe Mazzini**, the idealist of Italian Unity. He lived many years an exile in London, and died at Pisa (1872).

5. **Vittorio Alfieri**, an affected monument, by *Canova*.

Alfieri was born at Asti in 1749. He married the Duchess of Albany, widow of the Young Pretender, and died in 1803. In character he greatly resembled Byron, being an ardent Liberal, a writer of passionate poetry, and a man of dissipated habits.

6. **Niccolò Machiavelli**, in the style of Westminster Abbey.

Machiavelli (1469-1527) was a prominent statesman, a master of pure Italian prose, the writer of licentious poems, and the father of scientific history. His chief works are a *History of Florence*, and *Discourses on Livy*. Of his *Principe* it is disputed whether it inculcates or exposes the unscrupulous politics of Italian princes (see Symonds, *Renaissance*, v. 429, etc.).

A little further is a fragment of the frescoes which once covered the nave: SS. John Baptist and Francis, by *Andrea del Castagno* (?). Close to it is the Annunciation, in *macigno*, partly

gilt, a good early relief by *Donatello*. Over the door into the cloister is a fresco of the meeting of SS. Francis and Dominic.

7. **Leonardo Bruni**, of Arezzo, scholar, diplomatist, and historian (Symonds, *Renaissance*, ii. 182): a fine *tomb, by *Rossellino*. The relief of the Madonna and Child above is by *Verocchio*.

Here we turn into the S. transept, on the W. side of which is

A. The **Cappella del S. Sacramento**. It has remains of fine frescoes of the early 15th cent., representing the histories of SS. John Baptist, John the Evangelist, Nicolas, and Antony. Here is also

8. The tomb of the Countess of Albany.

She was born, of the Stollberg family, in 1763. She married the Young Pretender in 1772, but separated from him in consequence of his dissipated character. After his death she married Alfieri. She died in 1824.

In this Chapel are statues of SS. Francis and Bernard, of the *Robbia* school; and outside is a fine tomb, by a pupil of *Niccolò Pisano*.

The end of the S. transept forms B, the **Baroncelli Chapel**. It contains vigorous frescoes by *Taddeo Gaddi*.

On the l. wall are, i., the Expulsion of S. Joachim from the Temple, because his childlessness was taken to indicate sin; ii., he returns to S. Anna; iii., the Birth of the B. Virgin; iv., her Dedication in the Temple; v., her Marriage. By the window are, i., the Annunciation; ii., the Visitation; iii., the Apparition of the Angel to the Shepherds; iv., the Apparition of the Star; v., the Adoration of the Shepherds; vi., the Adoration of the Magi.

On the rt. wall is a frigid fresco of the B. Virgin giving her girdle to S. Thomas, by *Seb. Mainardi*, after a cartoon by *Dom. Ghirlandaio*. Over the altar is a ponderous dead Christ, by *Baccio Bandinelli*.

Close to this Chapel is a passage which leads to the **Medici Chapel** and to the **Sacristy**.

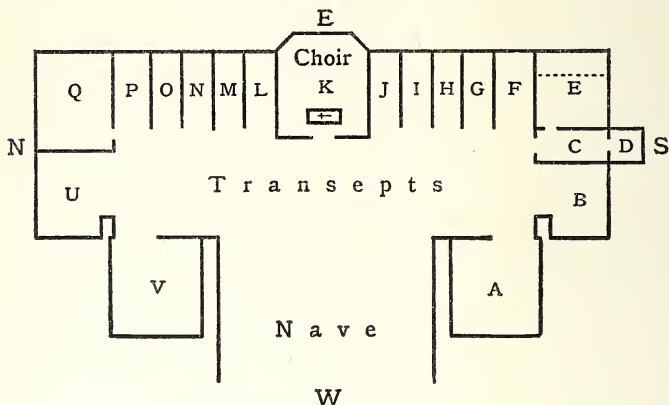
The altar-piece in D, the **Medici Chapel** (or the Chapel of the Novices),

is a lovely work by *Andrea della Robbia* —the **Madonna and Child*, between SS. Antony of Padua, Elizabeth of Hungary, John Baptist, Laurence, Louis of Toulouse, and Francis. On the rt. wall is an exquisite **Tabernacle*, by *Mino da Fiesole*. On the l. wall, a *Madonna and Child*, in glazed terra-cotta, ascribed to *Verocchio*; and a picture of the *Coronation of the B. Virgin*, said to bear the signature of *Giotto*.

In the **Sacristy**, E, which was covered with whitewash by Vasari, are **frescoes* of our Lord bearing the Cross, His Crucifixion, His Resurrection, and His Ascension, probably by

Niccolò di Pietro Gerini (end of 14th cent.). The inner part of the Sacristy, separated by a fine screen of iron, is the **Cappella Rinnucini**, of which the altar-piece is a *Madonna and Saints*, by *Taddeo Gaddi*. The walls behind the altar are painted by *Giovanni da Milano*.

On the rt. wall are the acts of S. Mary Magdalene: i., she washes our Lord's Feet; ii., she sits at His Feet; iii., the Resurrection of Lazarus; iv., she meets the Risen Lord in the Garden; v., she saves the Infant Son of a Prince at Marseilles. On the l. wall is the History of the B. Virgin: i., Joachim's Expulsion; ii., his Return



PLAN OF THE CHAPELS OF STA. CROCE.

Home; iii., Birth of the B. Virgin; iv., her Dedication; v., her Marriage.

The E. wall of the transepts is occupied by a series of Chapels.

F. **Cappella Velluti** contains damaged frescoes of the shrine of S. Michael on Mte. Gargano, indicated by a bull, and of S. Michael's war in heaven, by a pupil of *Giotto*.

G. **Cappella Soderini**: the roof painted by *Giovanni da S. Giovanni*.

H. **Cappella Riccardi**, the burial-place of several of the Buonaparte family.

I. **Cappella Peruzzi**, with admirable frescoes by *Giotto*.

These pictures were covered with

whitewash; parts of them were uncovered in 1841, and the remainder in 1863. "These wall-paintings, however defaced, were pronounced the master-pieces of *Giotto*" (Kugler, 92). But they hardly bear comparison with the vault of S. Francesco, Assisi, or the series in the Arena, Padua. The visitor should by all means use the helps in Ruskin's *Mornings in Florence*, where, if there be a good deal that is arbitrary, there is a sympathetic interpretation of great pictures hardly to be equalled. The narrowness of the Chapel makes it difficult to see the upper tier, and a good light is essential, which is most likely to be found in the morning.

On rt. is the Life of S. John the

Evangelist: i., he is in Patmos, writing the Revelation; ii., he meets the body of Drusiana, a holy woman, at the gate of Ephesus, and raises her to life; iii., his body is raised from the grave and received into glory.

On l. is the Life of S. John Baptist, a much later work: i., the Angel announces to Zacharias the Birth of John; ii., S. John is born, and named by his father; iii., *his Head is brought to Herod's banquet.

J. Cappella Bardi, also covered with frescoes by *Giotto*.

As these pictures include one of S. Louis of Toulouse, who was canonized in 1317, they were probably not finished till after that date, when Giotto was 51. They were cleared of whitewash in 1853, and have suffered much more from repainting than the frescoes in the Peruzzi Chapel. They depict the Life of S. Francis (p. 149): on l., i., he renounces his Home; ii., he appears in Vision at the Chapter at Arles; iii., he lies dead. On rt., iv., he receives his Rule from Honorius III.; v., he offers to walk through fire to convince the Sultan; vi., he appears after death to Pope Gregory IX., to convince him of the *stigmata*. By the window are SS. Louis of Toulouse, Clare, Louis the King, and Elizabeth of Hungary.

Louis IX. of France (1215-1270) was carefully reared by his mother, Blanche of Castile. He was at once a great saint and a great king. He led a crusade to Egypt in 1250, but was taken prisoner. In 1270 he sailed on a second crusade, but died the same year. He was a Franciscan tertiary. (For his reported visit to S. Egidio, the close friend of S. Francis, and their silent conversation, see *Fioretti di S. Francesco*, xxxiv.)

Elizabeth of Hungary (1207-1231) married the pious Ludwig of Thüringen, but suffered great persecution from his mother. After his death (1227) she was driven out by his brother, but was allowed to end her days at Marburg, a Franciscan tertiary, occupied in good works.

Over the altar is a picture of S. Francis, surrounded by 21 scenes from his life, probably by *Margaritone*. On the vault are medallions, by *Giotto*, of

S. Francis, with Poverty, Chastity, and Obedience.

K. The High Altar has been restored in its original simplicity. The picture over it, probably by *Orcagna*, represents the Madonna and Child, with S. James, Bishop of Jerusalem, S. Helena, and the 4 Latin doctors, SS. Ambrose, Augustine, Jerome and Gregory.

In the **Choir**, behind the Altar, are *frescoes by *Agnolo Gaddi*.

They represent the Story of the Cross: i., Seth plants in the heart of Adam, lying dead, a slip of the Tree of Life; ii., thence grows a tree which is cut down for use in Solomon's Temple; but as it will not fit any place, it is thrown over a river as a Bridge, which the Queen of Sheba crosses, and has a Vision of the Crucifixion; iii., the Beam, cast into the Pool of Bethesda, gives it healing virtues; thence it floats, and is taken to form the Cross; iv., S. Helena finds it (326), and proves it by healing a dying woman; v., it is borne in procession; vi., it is carried away (622) by Chosroës, King of Persia; vii., it is regained by Heraclius; who, viii., walking barefoot, brings it back to Jerusalem (Fest. of Exaltation of H. Cross, Sept. 14, 629).

L. Cappella Spinelli has an altar-piece of the Madonna and Child, with 4 Saints, by a pupil of *Giotto*.

M and N contain nothing of interest.

O. Cappella Pulci has frescoes of the martyrdom of S. Stephen, l., and of that of S. Laurence, rt., by *Bernardo Daddi*; and a good altar-piece by *Giovanni della Robbia*.

P. Cappella S. Silvestro contains the tomb of Bettino de' Bardi, behind which is a fresco of our Lord in glory, and 2 Angels blowing trumpets, beneath whom Bettino kneels, by *Giotto*, the only part which is not repainted being Bettino. In a recessed arch is the burial of our Lord, also by *Giotto*. On the opposite wall are frescoes of S. Silvester converting Constantine, and restoring 2 men poisoned by a dragon's breath, by the same painter. By the window

are SS. Zenobio and Romolo, representing Florence and Fiesole.

Q. Cappella Niccolini, with tasteless decorations and worthless pictures.

U. Cappella Bardi, with a (covered) Crucifix by *Donatello* (see S. M. Novella, p. 231).

V. Cappella Aldobrandini-Borghesi: uninteresting.

In the **N. aisle** are continued the monuments to eminent men. Near the N. door is: 9. A *beautiful tomb with the recumbent figure of the poet, Carlo Marsuppini, by *Desiderio da Settignano*, much spoiled by heavy wreaths, and 2 vulgar child-angels.

10. Near the W. door is the clumsy monument to Galileo.

The door S. of the Church leads to the very beautiful **Cloisters**, designed by *Arnolfo*. The first portion is in 2 stories, and narrow; further on it widens out into a larger court, full of interesting tombstones. On 1., adjoining the S. wall of the Church, the Cloister forms a *loggia* raised by several steps.

On the E. side of the Cloister is the ***Cappella Pazzi**, built by *Brunelleschi* (1420). It is approached by a fine portico with 6 Ionic columns of *macigno*, above which runs a frieze of cherubs, ascribed to *Donatello*. The cupola over the portico is ornamented with a decorative design of circular panels, by *Luca della Robbia*. The Chapel itself is in the form of a Greek Cross, beautifully proportioned. A frieze runs round it, consisting alternately of cherubs and of the Lamb lying on the seven-sealed book. There are medallions of the 12 Apostles, by *Luca della Robbia*; and, in spandrels, the 4 Evangelists, probably by the same artist influenced by *Brunelleschi*.

L. of this Chapel is the bracket-tomb of Gastone della Torre, Patriarch of Aquileia, ascribed to *Agostino da Siena*, with reliefs of the history of the Resurrection.

On the S. side of the Cloister is the **Great Refectory**, with a Crucifixion and a *Last Supper, by a good

disciple of *Giotto*. Here are also several fragments of old sculptures.

The **Piazza S. Croce** is one of the largest open spaces in Florence. It was formerly used for sports and races, an old picture of which is reproduced in *Conti (Firenze Vecchia, p. 505)*. A disc of white marble on the S. side is the goal for the game of *calcio*, a sort of football.

In the Piazza stands a modern statue of Dante. On the S. side is the picturesque **Palazzo di Niccolò dell' Antella**, who was placed by Cosimo II. over the School of Design. Its upper floor, carried on brackets, is covered with allegorical frescoes, by *Giovanni da S. Giovanni* (1620).

STREETS IN THE NEIGHBOURHOOD OF S. CROCE.

1. From the S.W. corner of the Piazza the **Via de' Benci** runs to the Ponte alle Grazie (p. 206). On the 1. is a picturesque *loggia*, formerly the house of Caparra, the worker in iron. At the end of the street, rt., is the noble Palazzo Alberti, probably built by the great architect of the family, *Leon Battista Alberti* (d. 1472).

2. W. of the Piazza the **Via de' Greci** and the **Via Anguillara** lead to the Piazza della Signoria. The **Via Torta**, which follows the curve of the Roman amphitheatre (p. 229), leads to the Church of **S. Simone** (L. 9), built by Benedictines in a vineyard, whence the adjacent street bears the name, *Via della Vigna Vecchia*. The Church contains a picture of the school of *Cimabue*. Here stood, until 1833, the prisons of **Le Stinche**, of which a drawing may be seen in *Conti (Firenze Vecchia, p. 441)*. The *Via del Lavatoio* preserves the memory of a cistern in which the dyers washed their goods.

3. From the N.W. corner of the Piazza runs the **Via del Fosso**, called after the foss of the ancient wall, which again derived its existence from the old bed of the Mugnone.

4. From the N.E. corner of the Piazza runs the **Via de' Malcontenti**, which derives its name from the *unhappy* prisoners who were led from the Stinche to execution at the Porta della Giustizia, now Zecca Vecchia. The first side-street l. is called **Via delle Pinzochere** (= "bigots"), after a convent of Franciscan nuns, founded by S. Umiliana de' Cerehi (d. 1246). It leads to the **Via Ghibellina**, named in honour of Manfred, son of Frederick II., and the Ghibelline victory at Mont' Aperti (1260). Where this street crosses the Via Michelangelo Buonarroti is the **Casa Buonarroti** (open daily, 9-3, except festivals; 50c.; Mons. and Thurs. free: small fee).

Michelangelo Buonarroti was born at Caprese (p. 129), March 6, 1475. He was apprenticed in 1488 to Dom. Ghirlandaio. His greatest works, alike in painting and in sculpture, are in Rome, where he suffered much from the caprice of Popes. He was influenced by Savonarola, and, as a Florentine patriot, superintended the fortification of the city against the Medici in 1529. He died Feb. 18, 1564.

His house, when in the possession of his great-nephew, was painted with incidents in the life of the great artist. In 1858 Cosimo Buonarroti, the last of the family, bequeathed it to the town.

The house contains an unfinished relief in marble, by *Michelangelo*, of the Battle of Centaurs and Lapithae; and an oil-painting, perhaps by him, of the Holy Family; also a number of drawings, wax models, MSS. (including his correspondence with the noble Vittoria Colonna), and personal relics. The other contents are of inferior interest. A picture is wrongly ascribed to *Giorgione*.

The next street E. is the **Borgo Allegri**, named after the family of that name. (For the pretty but baseless story which connects it with Cimabue, see p. 230.)

At the end of the Via de' Malcontenti is the **Pia Casa di Lavoro** (N. Cent. It.

11), a workhouse, orphanage, and technical school.

7.—THE DISTRICT S. OF THE ARNO (OLTR' ARNO).

This district was not included within the earliest walls of the city; and even the 13th cent. *Cerchio* included only a part of it.

It will be convenient to distribute our description of it according to the several bridges—

A. The streets near the S. end of the Ponte alle Grazie;

B. Those near the Ponte Vecchio;

C. Those near the Ponte S. Trinità; and

D. Those near the Ponte alla Carraia.

A.—THE STREETS NEAR THE S. END OF THE PONTE ALLE GRAZIE. (I, 11.)

Ponte alle Grazie (p. 207). From it run, l., Lung' Arno Serristori; and rt., Lung' Arno Torrigiani.

Beyond these streets is the **Piazza dei Mozzi**, on the rt. of which is the handsome **Palazzo Torrigiani**. The pictures in it are only to be seen by special permission, not easily obtained. Among them are said to be, or to have been till recently, 3 lovely *cassone* panels with the history of Esther, by *Botticelli* (formerly ascribed to *Filippino Lippi*); S. Catherine, by *Sogliani*; by *Signorelli*, a portrait of himself; a *cassone* by *Pesellino* (ascribed to *Ben. Gozzoli*); and other good pictures.

Opposite this palace is the fine **palace of Sig. Bardini**, which contains a large collection of sculptures, furniture, textiles, metal-work, pottery, and some pictures of inferior value. Most of the articles are for sale; and consequently subject to constant changes, which make a catalogue impossible. The windows are from S. Lorenzo, Pistoia, and several arches and canopies from the Duomo of Fiesole.

Visitors are admitted on ringing the bell, and presenting a card. Fee to

custode, about 1 l. An order may be obtained for visiting a similar collection in Sig. Bardini's Villa at Marignolle, outside the Porta Romana.

From the Piazza dei Mozzi the Via S. Niccolò leads l. to (5 min.) the Church of **S. Niccolò** (K, 12), said to have been founded in 1000. In the Choir are fragments of a fine picture (almost invisible from bad light) by *Gentile da Fabriano*. In the sacristy is a ruined fresco of the B. Virgin giving her girdle to S. Thomas, by *Rid. Ghirlandaio*; and a Madonna and Child, by *Nero di Bicci*.

From the other side of the Piazza dei Mozzi, the Via de' Bardi (p. 207) leads to the Ponte Vecchio. A pretty side-street, Costa S. Giorgio, leads up to the Gate of that name. On account of landslips, it was forbidden to build houses on the S. side of this street.

B.—STREETS NEAR THE PONTE VECCHIO. (G, 9.)

Ponte Vecchio (p. 206). The first street rt. is Borgo S. Jacopo (p. 207). Just beyond this street is the **Piazza Guicciardini**, in which is a column in memory of a massacre of heretics by S. Peter Martyr (compare p. 234).

In this Piazza is the Church of **S. Felicità**.

Felicitas was a Roman matron, who encouraged her 7 sons to suffer martyrdom before her eyes, and was herself beheaded about 150. Fest. July 10 and Nov. 23.

The Church occupies the site of an early Chapel dedicated to the Maccabees, of which traces remain in the cloister rt. of the façade. It belonged to a convent of Benedictine nuns. When in 1550, the Grand-Duke Cosimo I. occupied the Pitti Palace, this Church became his private chapel; and a gallery was constructed to connect it with the palace, subsequently extended to the Uffizi. In constructing this gallery the front of the Church was rebuilt by *Vasari*.

The Church is a rather impressive building of the 18th cent. The

Chapel of the Relics, rt., formerly the oratory of the nuns, contains a good Crucifixion, of the school of *Giotto*. The **Sacristy**, which opens out of the S.E. end of the Church, contains a Virgin and Child, with SS. James, John Baptist, Luke, and Philip, by *Taddeo Gaddi*; and a quaint picture of S. Felicitas and her sons, in 15th-cent. costume, by *Nero di Bicci*.

Hence the **Via Guicciardini** runs S.W., having on rt. the squalid quarter bounded by the Borgo S. Jacopo and the Via Maggio. It expands into the Piazza Pitti (E, 10). (For the **Pitti Palace** and Gallery, see p. 245.) Beyond the Piazza the street becomes the **Via Romana**; on rt. of which, at its junction with the Via Mazzetta, is the Church of **S. Felice** (D, 10).

The S. Felix after whom the Church is named was ordained priest by Maximus, Bishop of Nola. He was cast, during the Decian persecution, into a prison strown with potsherds, where he could neither stand nor lie without pain. Hence he was delivered by an angel, and led by him to Maximus, whom he found dying of starvation. He restored him by pressing into his mouth the juice of a bunch of grapes. After the death of Maximus, Felix was elected his successor, but refused the honour, and earned a maintenance and the means of giving alms by labour in a small field. He died, and was buried at Nola, about 260. Fest. Jan. 14.

The Church is an oblong hall, without pillars or arches. At the W. end is a spacious gallery for the Dominican nuns to whom it belonged. Rt. of the door is a ruined fresco of the Entombment, a touching work of the late 15th cent. Opposite is an interesting triptych, by *Piero di Cosimo* (?), of SS. Catherine, Roch, and Antony, with a *predella* of the history of these saints: difficult to see in a dark corner. Near it is a graceful holy-water stoup. Half-way down the N. side is a damaged picture on gold ground, of SS. Augustine, John Baptist, and Sigismund.

A little further, on l. of Via Romana, is the **Museo di Fisica e di Storia Naturale**, open free Tu., Th., Sat., 10-3. It contains a fair collection, illustrating zoology, botany, and anatomy; and has recently received a magnificent collection of shells. In the same building is the **Tribuna di Galileo**, with a statue of the astronomer, and some of his instruments.

At the end of the street, just within the stately Porta Romana, on rt., the Convent and Church of **La Calza** (stocking), so called from the shape of the hood of the Gesuati, to whom it belonged. It is now a seminary.

Over the High Altar is a Crucifixion, ascribed to *Perugino*, but by an inferior painter. In the Refectory is a weak *Cenacolo*, by *Franciabigio*.

C.—STREETS NEAR PONTE S. TRINITÀ. (F, 8.)

Ponte S. Trinità (p. 207). At its S. end is the **Piazza Frescobaldi**; out of which runs, S.W., the Via Maggio. No. 18, on rt., is the **English Church of S. Mark**, with several good modern pictures. (For services, see Index.)

A little further, on the same side, the **Via Michelozzi** leads to the Church of **S. Spirito** (E, 9).

A Church was built on this site in the 13th cent. by the Augustinian friars, or hermits, an order formed by the fusion of several smaller orders of hermits in 1256. In 1433 *Brunelleschi* began the rebuilding of it on a large scale; but it was not finished till after his death, in 1446. It was intended to carry the buildings down to the river; but the plan was modified in consequence of the refusal of the Capponi to sell their houses. On Easter Day, 1471, it was burned to the ground during the performance of a mystery-play of the Descent of the Holy Ghost, exhibited before Gian Galeazzo Sforza, Duke of Milan. It was rebuilt as far as possible after *Brunelleschi*'s design.

The front is unfinished. The cupola is by *Salvi di Andrea* (1482).

The beautiful ***campanile** is by *Baccio d' Agnolo*.

The interior of the Church is singularly grand. It is in the form of a Latin Cross. The nave measures 315 ft. × 107 ft.; and the spacious ***transepts** measure 191 ft. The aisles, which are carried round the transepts, are separated from the body of the Church by noble and simple columns of grey stone; and the side-chapels are raised above the aisles by 2 steps—a feature which is sometimes blamed, but proves the excellent taste and sense of the architect, who thus distinguished between the nave as the place of the congregation, and the chapels as places of ministration.

The **Choir** is enclosed by a magnificent octagonal screen of marble and bronze; at the angles of which are the Madonna, S. John, and 6 Angels. The altar, of inlaid marbles, loses its excess of colour and ornament in the vast area.

The 2nd altar S. has a good copy of Michelangelo's *Pietà* in S. Peter's, Rome, by *Nunni di Baccio Bigio*.

In the 9th Chapel is a quaint picture of S. Monica giving a rule to Augustinian nuns, ascribed to *Fra Lippo Lippi*.

In the 10th Chapel is the *Madonna della Consolazione*, by *Donatello*, only uncovered during the 1st week in September.

In the 11th Chapel is a Crucifix (covered), which belonged to the White Penitents, and was the only object saved from the fire of 1471.

In the 12th Chapel is a **Madonna and Child*, with a beautiful background, by *Raffaellino del Garbo*, or *Filippino Lippi*.

In the 13th Chapel is a good copy (1600) of *Perugino*'s *Madonna* appearing to S. Bernard, now in Munich.

In the 14th Chapel, behind a grating, is the coffin of Nero Capponi, with his portrait in relief, by *Simone di Betto*.

In the 17th Chapel is a *Madonna and Child*, with SS. Mary Magdalene, Philip, Paul, and Catherine, on gold ground, perhaps by *Agnolo Gaddi*.

In the 18th Chapel is a *Madonna*

and Child, with SS. John the Evangelist and Jerome: a fair work of the school of *Botticelli*.

In the **22nd Chapel**, the Annunciation: school of *Botticelli*.

In the **23rd Chapel**, the Nativity, with a good *predella*—the Pietà, S. Francis, and the Angel with Tobit: of the school of *Botticelli*.

In the **24th Chapel**, Madonna and Child, with SS. John the Evangelist, by *Piero di Cosimo*.

In the **26th Chapel**, Madonna and Child, with SS. Thomas and Peter: perhaps by *Cosimo Rosselli* and *Piero di Cosimo* (1482).

In the **27th Chapel** (that of the B. Sacrament) are a marble altar and balustrade, by *Andrea Sansovino*.

In the **28th Chapel** is the Holy Trinity adored by SS. Catherine and Mary of Egypt, with *predella* of the Nativity, the Martyrdom of S. Catherine, and the Communion of S. Mary: of the school of *Perugino*.

In the **34th Chapel**, Madonna and Child, by *Rid. Ghirlandaio*.

The octagonal **Sacristy** is by *Cronaca*; and the fine *passage which connects it with the N. aisle is by *Andrea da Sansovino*.

The Piazza in front of the Church is laid out as a pleasant garden, with a fountain. On the l. side is the noble Palazzo Guardagni, with broad projecting eaves.

Following the Via Maggio beyond the Via Michelozzi, we pass on rt., where the street joins the Via Romana, the **Casa Guidi** (E, 10).

This was the home of Robert and Elizabeth Browning. From "Casa Guidi Windows" Mrs. Browning saw the insurrection which united Tuscany to the kingdom of Italy, and here she died. A graceful inscription, by *Tommaso*, over the door, speaks of her as having drawn "a ring of gold" round England and Italy. In the balcony, which overlooks S. Felice, her husband conceived his greatest poem (*The Ring and the Book*, 469, etc.).

D.—STREETS NEAR THE PONTE ALLA CARRAIA. (E, 7.)

Ponte alla Carraia (p. 207). At the foot of it is the **Piazza Soderini**, out of which the **Via de' Serragli** runs S.W. It is a narrow, gloomy street, with several fine palaces.

The 2nd street rt. (Via S. Monaca) leads to the Church of **S. Maria del Carmine** (C, 8).

The Carmelites were founded on Mt. Carmel by Bertoldo of Calabria, about 1180; but they claimed to be the successors of an order of hermits founded by Elijah, of which the Rechabites were members.

The Church and Convent were built in the 15th cent., but rebuilt after a fire in the 18th.

The most celebrated inmate of the Convent was Filippo Lippi. He was born in 1406, and left at the age of 2 to the care of his aunt, who ill treated him. He took refuge with the Carmelites, and, while still a child, entered their order. A young man of strong passions, and without religious vocation, he lived a disordered life, and abducted a novice, Lucrezia Buti, from her Convent at Prato. He got permission to marry her, and became by her the father of Filippino Lippi. He died at Spoleto in 1469. In painting he was probably the pupil of Masaccio; and, in his turn, he was the teacher of Botticelli. His chief characteristics are his fidelity to nature, but to nature as significant of spiritual things, and his childlike delight in beauty. Browning gives an admirable analysis of his character and art in the poem named after him, summing up his artistic theory in the phrase, "Nature means intensely, and means well."

The Church contains little of interest beyond the ***Brancacci Chapel**, in the S. transept, which is covered with noble frescoes by *Masolino* (Tommaso di Cristoforo Fini, 1383—about 1440), *Masaccio* ("hulking Tom," 1401—about 1428), and *Filippino Lippi* (1457—1504). If, as Vasari says, Masolino was a pupil of Ghiberti, he may have learned in sculpture the natural and vigorous drawing which he practised and taught.

The best time to view the pictures

is probably a bright morning without direct sunlight. In the afternoon the lights are confusing. The accompanying plan will help the visitor.

1. Adam and Eve expelled from Eden, by *Masaccio*.

2. The Tribute-money, by *Masaccio*.

3. S. Peter preaching, by *Masolino*.

4. S. Peter baptizing, by *Masaccio*.

5. S. Peter heals the Cripple at the Beautiful Gate; and restores S. Petronilla to temporary health; though she returns to the bed of sickness as the place appointed for her: by *Masolino*.

6 (corresponding to 1). Fall of Adam and Eve, by *Masolino*.

7. S. Peter in prison, by *Filippino Lippi*.

8. S. Peter raises to life a young Nobleman whom Simon Magus had failed to restore, by *Masaccio* and *Filippino*.

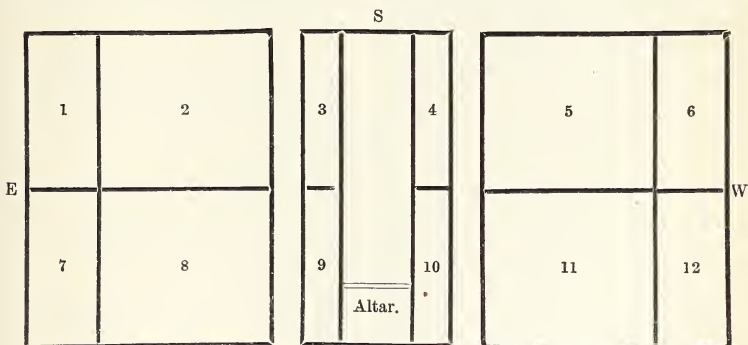
9. The Sick healed by the Shadow of S. Peter, by *Masaccio*.

10. SS. Peter and John give alms, by *Masaccio*.

11. Martyrdom of S. Peter; in background, S. Paul led to death, by *Filippino Lippi*.

12 (corresponding to 7). Liberation of S. Peter, by *Filippino Lippi*.

Grand as these pictures are, it must be allowed that they fall below Giotto in seriousness and concentration of interest. They are rather a series of admirable figures than groups held together by a common motive. The



CARMINE: BRACCACCI CHAPEL.

landscapes are to be noted for their truthfulness.

In the **Cloister** of the Convent is a ruined fresco by *Masaccio*, representing the consecration of the Church.

Part of the Convent is now used as the **American Church of S. James**. (For services, see Index.)

The further part of the *Via de' Serragli* passes rt. the **Giardini Torrigiani**. (Permission to be sought at Palazzo Torrigiani, Piazza de' Mozzi, p. 241; entrance in *Via del Campo-reccio*.) They have been diminished by building, and are hardly worth a visit.

The *Via de' Serragli* joins the *Via Romana*, and ends at the *Porta Romana* (A, 11).

8.—THE PITTI PALACE AND GALLERY : THE BOBOLI GARDENS (E, 10).

The palace was founded, in rivalry of Cosimo de' Medici, by Luca Pitti, in 1441. The architect was Brunelleschi; but after his death, in 1445, the work was carried on by Fancelli. In 1549 the palace was sold by the Pitti, now impoverished, to the Duke Cosimo I., by whom and by whose successors the building was enlarged, chiefly after the designs of Ammanati. It was occupied by the Grand-Dukes,

and subsequently by Victor Emmanuel while Florence was the capital of Italy; and it is now the residence of the Prince of Naples.

THE ROYAL APARTMENTS.

Admission free on Sundays and Thursdays (the porter expects a small fee). Entrance by the central door.

The Royal Apartments are furnished with tasteless costliness. There is a fine collection of gold and silver plate by *Benvenuto Cellini* and others. In the same room are a *bronze crucifix by *Giovanni Bologna*, and one in ivory by *Donatello*.

In the Prince of Naples' private study is **Botticelli's* Centaur. Pallas, the goddess of wisdom, bearing a battle-axe, but decked with olive branches of peace, tames the centaur—brute humanity. The picture is one of *Botticelli's* best, but it is grievously injured by being hung on a wall covered with magenta silk among a crowd of worthless pictures.

This picture, which had been overlooked for 50 years, was discovered in a dark passage in 1894. It probably represents the bold action of Lorenzo de' Medici in 1479. Florence was threatened by an alliance between Pope Sixtus IV. and Ferranti, King of Naples. Lorenzo courageously took ship to Naples, made friends with Ferranti, and detached him from his league with the Pope.

THE PITTI GALLERY (GALLERIA PALATINA).

The entrance to the Gallery is by a door at the l. end of the façade. Entrance, 1 l.; Sundays free. For days when the Gallery is closed, see p. 200.

The foundation of the Gallery is probably due to the Grand-Duke Ferdinand II., who, in 1640, commissioned Pietro da Cortona to decorate 5 rooms in the palace for the purpose of containing the pictures which he had acquired as heir of the della Rovere. The collection was augmented by his successors; especially by Francis II. (1739).

The Gallery contains far fewer pictures than the Uffizi; but they are probably of a higher average merit. The selection of them marks the date at which it was made; for while it abounds with pictures by later painters, it is poorer than the other two Galleries in the noble and grave work of the early Florentine painters. The pictures are very badly hung, they are crowded up to the ceiling, they are very inadequately lighted, and they are arranged in no order of age, school, or character.

The subject and painter of each picture are marked on the frame, so that the attendance of a guide is quite unnecessary, and is likely to be a nuisance.

Good catalogue (1897), 2. 50.

Most of the rooms contain costly tables of Florentine mosaic.

A. HALL OF THE ILIAD.

The ceiling, representing the story of the Iliad, is by *Luigi Sabatelli*.

Wall a—

*229. Portrait of a lady. *Raphael*, or *Rid. Ghirlandaio*.

225. Assumption of the B. Virgin. *Andrea del Sarto*: superficial in conception, admirable in execution.

224. Portrait of woman. *Rid. Ghirlandaio*, 1508.

223. Portrait of man. *Quentin Matsys*.

*219. Adoration of the Holy Child. *Perugino*.

Wall b—

216. Portrait of Daniele Barbaro, ambassador to Edward VI. of England. *Paolo Veronese*.

215. Portrait of a man (Diego di Mendoza?). *Titian*.

208. Virgin enthroned, with marriage of S. Catherine, SS. George and Bartholomew. *Fra Bartolommeo*, 1512.

*207. Portrait called the Jeweller. *Rid. Ghirlandaio* (once ascribed to *Leon. da Vinci*).

201. Card. Ippolito de' Medici, dressed as soldier. *Titian*.

200. Philip II. of Spain. *Titian*.

Wall c—

199. Holy Family. *Fr. Granacci*.

198. Portrait of man. *Velasquez* (?).

195. Portrait of man. *Francià* (darkened and spoiled).

*190. Son of Frederick III. of Denmark. *Sustermans*.

*185. Concert (formerly called, without reason, Calvin, Luther, and Melanchthon). *Giorgione* or *Titian*.

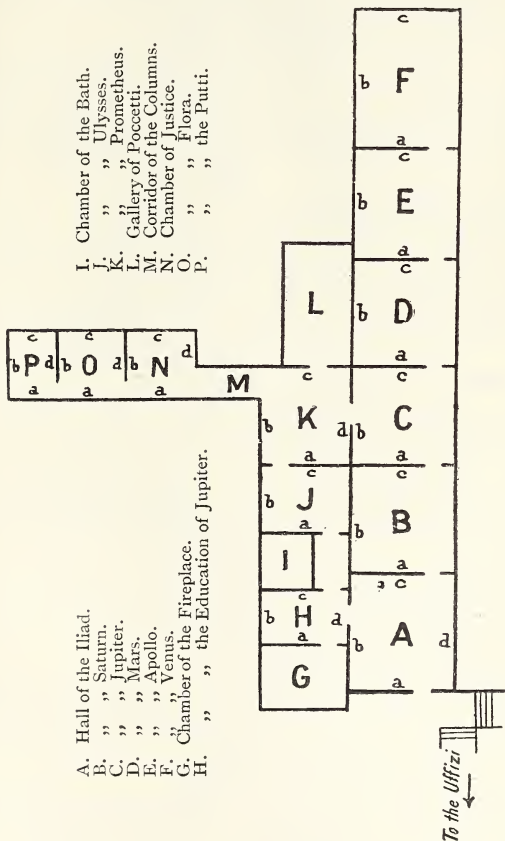
*184. Portrait of himself. *Andrea del Sarto*.

B. HALL OF SATURN.

Ceiling—Mars and Prudence lead a hero to be crowned. *Pietro da Cortona*.

Wall a—

*178. The Madonna del Gran Duca (*i.e.* Ferdinand III.). *Raphael*, 1504: one of his loveliest pictures.



61. Angelo Doni. *Raphael*, 1505.

*174. Vision of Ezekiel. *Raphael*, 1510. The Almighty borne by the Living Beings (Ezek. i.).

59. Maddalena Doni. *Raphael*.

*172. Dispute about the Trinity (or rather, Redemption). *Andrea del Sarto*.

The Father holds the crucified Son. Fine figures of SS. Augustine, Laurence, Peter Martyr, Francis, engage in debate: in front are affected figures of SS. Sebastian and Mary Magdalene.

171. Card. Inghirami, ascribed to

Raphael, but probably a German copy of his picture at Volterra.

Wall *b*—

167. Dance of Muses and Apollo. *Giulio Romano*: very graceful.

165. Virgin of the Baldacchino. *Raphael*, 1508. It was left unfinished by him. The canopy is not part of the original picture. Lovely child-angels. SS. James the Less, Augustine, Peter, and Bernard stand beside the throne.

*164. Deposition from the Cross. *Perugino*, 1485.

159. Resurrection of Christ, with the Evangelists. *Fra Bartolommeo*.

Wall *c*—

*158. Card. Bibbiena. *Raphael*.

*151. Madonna della Seggiola (of the Chair). *Raphael*: admirably painted, and lovely, but not one of the painter's inspired works.

*150. Charles I. of England and Henrietta Maria. *Van Dyck*.

C. HALL OF JUPITER.

The ceiling is by *Pietro da Cortona*: Hercules and Fortune present Cosimo I. to Jupiter.

Wall *a* (to rt. of entrance)—

*18. La Bella di Tiziano, said to be the daughter of Palma Vecchio. *Titian*.

(l. of entrance)—

*113. The Three Fates. *Rosso Fiorentino*; formerly ascribed to *Michelangelo*. Clotho holds the distaff; Lachesis twists the thread; Atropos prepares to cut it.

*64. Deposition from the Cross. *Fra Bartolommeo*.

131. Vincenzo Zeno. *Tintoret*.

Wall *b*—

128. Portrait of woman. *Giov. Batt. Moroni*.

123. Virgin in glory, with SS. Giovanni Gualberto, Catherine, Faith, and Bernardo degli Uberti. *Andrea del Sarto*.

121. Portrait of man. *Dom. Morone*.

Wall *c*—

*118. Portraits of himself and his wife. *Andrea del Sarto*: a striking confession of the painter's weakness of character.

*245. Donna Velata (called La Fornarina). *Raphael*.

110. Three Ages of Man. *Lor. Lotto* or *Giorgione*.

D. HALL OF MARS.

The ceiling, by *Pietro da Cortona*, depicts Mars giving victory to the Medici.

Wall *a*—

*92. Howard, Duke of Norfolk (?). *Titian*.

94. Holy Family, called L'Impannata from the linen window-pane in the background. Ascribed to *Raphael*, but perhaps executed by *Giulio Romano*.

Wall *b*—

90. Ecce Homo. *Cigoli*.

87, 88. History of Joseph. *Andrea del Sarto*.

86. The Horrors of War. *Rubens*.

*85. Portraits of the painter (standing hand on hip), his brother Philip (full-face, turned-down collar), Lipsius (full-face, long beard), and Grotius (reading a book). *Rubens*.

84. Holy Family. *Bonifazio Veronese*.

Wall *c*—

83. Ludovico Cornaro. *Tintoret*.

81. Holy Family. *Andrea del Sarto*.

*79. Pope Julius II. *Raphael*, or possibly *Giov. da Udine* (comp. *Uffizi, Tribuna*).

*82. Card. Guido Bentivoglio. *Van Dyck*.

77 (over door). Virgin and Child. *Soggi*.

E. HALL OF APOLLO.

The ceiling, by *Pietro da Cortona* and *Ciro Ferri*, represents Cosimo I. presented to Apollo by Glory and Virtue.

Wall *a* (to rt. of entrance)—

67. S. Mary Magdalen. *Titian*.

66. Portrait of himself. *Andrea del Sarto*.

(To l. of entrance)—

63. Madonna and Child. *Murillo*.

*58. Deposition from the Cross. *Andrea del Sarto*.

Wall *b*—

55. Federigo, Prince of Urbino, in swaddling-clothes. *Baroccio*.

54. Pietro Aretino. *Titian*.
 52. Madonna and Child, with SS. Mary Magdalen and Catherine. *Pordenone*.

49. Leopoldo de' Medici, an infant. *Tiberio Titi*, 1617.

Wall c—
 44. Portrait of man. School of *Francia*.

43. Portrait of man. *Franciabigio*.
 *42. S. Mary Magdalen. *Perugino*.

*40. Pope Leo X. *Raphael*.
 36. Archbishop Bartolini-Salimbeni. *Girolamo da Carpi*.

35. Bishop Girolamo Argentino. School of *Giov. Batt. Moroni*.

F. HALL OF VENUS.

The ceiling by *P. da Cortona*: Minerva delivers Cosimo I. from Venus to present him to Hercules.

Wall a (rt. of entrance)—
 20. Adam. *Albrecht Dürer*.
 140. Female Portrait. *Leonardo da Vinci*.

17. Marriage of S. Catherine. *Titian*.

16. Old man. *Rembrandt*.
 Wall b—

*14. Landscape. *Rubens*.
 13. Triumph of David. *Matt. Rosselli*.
 Wall c—

4. Sea-piece. *Salvator Rosa*.
 1. Eve. *Dürer*.

This Hall contains an ugly blue Sèvres vase, given by Napoleon I. to the Duchess of Lucca.

From this point we return to A. Hall of the Iliad, and pass through door on rt. to H. Hall of the Education of Jupiter, going through which we enter, on l.,

G. CHAMBER OF THE FIRE-PLACE.

The walls are painted by *P. da Cortona*: the 4 Ages of the World; and the roof by *Matteo Rosselli*: the Cardinal Virtues.

This Chamber contains *bronze statues of Cain and Abel, by *Giov. Dupré* (b. at Siena, 1817, d. in Florence, 1882).

H. CHAMBER OF THE EDUCATION OF JUPITER.

Wall a—
 246. A Gipsy. *Garofalo*.
 243. Philip IV. of Spain. *Velasquez*.
 Wall c—

272. S. John Baptist as a boy. *Andrea del Sarto*.

269. Presentation in Temple. *Paolo Veronese*.

Wall d—
 258. Portrait of man. *Tinelli*.
 255. Portrait of man. *Vries* (d. 1662).

Hence a passage leads through I., the Bath-room, to

J. CHAMBER OF ULYSSES.

The ceiling, by *Martellini*, represents the return of Ulysses to Ithaca.

Wall a—
 296. Portrait of man. *Pourbus*.
 292. Tobit and the Archangel. School of *Andrea del Sarto*.

Wall c—
 326 (over door). Pope Paul III. *Paris Bordone*.

324. Duke of Buckingham. After *Van Dyck*.

Wall d—
 311. Alfonso I. of Ferrara. *Titian*.

K. CHAMBER OF PROMETHEUS.

The ceiling, by *Colignon*, represents the story of Prometheus.

Wall a (rt. of door)—
 347. Holy Family, with angels. *Florentine* 15th cent.

*344. Cosimo III. as an infant. *Sustermans*.

*343. Madonna and Child. *Fra Lippo Lippi*.

339. Portrait of man. *Tintoret*.
 341. Adoration of Magi. *Pinturicchio*.

376. Giov. Bentivoglio. *Lor. Costa*.
 Wall b. Nothing of importance.

Wall c—
 372. Portrait of man. *Botticelli* (?).
 369. Ecce Homo. School of *Polaiuolo*.

Wall d—
 353. La Bella Simonetta (?). *Botticelli* (?).

362. Holy Family. *Boateri* (school of *Francia*).

365. Holy Family. *Albertinelli*.
 355. Holy Family. *Luca Signorelli*.
 354. Holy Family. *Lor. di Credi*.
 388. Death of Lucretia. *Filippino*

Lippi.

349. Holy Family. After *Filippino*
Lippi.

- *348. Holy Family. *Botticelli*.

In this wall a door opens into C. Hall of Jupiter.

L. GALLERY OF POCSETTI.

493. Portrait of man. *Venetian School*.
 On a pedestal is a bust of Napoleon I., by *Canova*.

We return to K. Chamber of Prometheus, and turn to rt. to

M. CORRIDOR OF THE COLUMNS.

It contains a collection of miniatures, made by Card. Leopoldo de' Medici (1617-1685), many of them portraits of unknown persons by unknown artists.

N. CHAMBER OF JUSTICE.

Wall *a*. Nothing of importance.

Wall *b*—

410. Portrait of man. *Tintoret*.

409. Portrait of man. *Sebastiano del*
Piombo.

409. Portrait of Cromwell. *P. Lely*.

Wall *c*—

401. Canon Pandolfo Ricasoli. *Sus-*
termans. The demon close to his ear was added, because he was condemned for heresy.

Wall *d*—

395. S. Elizabeth. *Guido Reni*: expressive and solemn.

391. Eleonora of Mantua, a child.
Pourbus.

389. Portrait of man. *Tintoret*.

In this room is an elaborate cabinet of German workmanship, inlaid with marbles, and containing a small altar and an organ, used, it is said, by Card. Leopoldo de' Medici for saying Mass.

O. CHAMBER OF FLORA.

Wall *a*. Nothing of importance.

Wall *b*—

437. Repose in Egypt. *Van Dyck*: pretty, but quite secular.

436. Landscape. *Poussin*.

Wall *c*—

427. Calumny. *Franciabigio*: useful to compare with the far finer picture by Botticelli, *Uffizi C*.

424. Portrait of man. School of *Holbein*.

In this room is Venus rising from the Bath, by *Canova*.

P. CHAMBER OF THE PUTTI.

- 451 *bis*. Marriage of S. Catherine. School of *Francia*.

From the Vestibule of the Pitti Gallery a passage runs to the Gallery of the Uffizi. A separate payment (1 l.) is required. On Sundays this passage is closed. Its walls are covered with a fine collection of Engravings, each of which bears a label with subject and name of engraver.

In this passage is a room for the sale of copies, guaranteed to be taken directly from the originals. The copies in the shops are often copies of copies at an almost infinite distance.

Persons desiring to visit both the Pitti and the Uffizi Galleries at the same time, can have their umbrellas, etc., sent round to the entrance of the Uffizi for a charge of 30 c.

THE BOBOLI GARDENS.

Open on Sundays and Thursdays, noon till dusk, free. Occasionally admission may be gained on other days by application at the central door of the Pitti Palace.

Entrance by that to the Pitti Gallery.

The Garden was laid out by order of Cosimo I. on a hill called Boboli. Its long avenues and walks of ilex and flowering shrubs are beautiful, especially in May. In the middle is the Fountain of Neptune. At the highest point, commanding a beautiful *view, is a small garden with flower-beds (the gardener expects a small fee).

9.—*GALLERIA DEGLI UFFIZI. (I, 9.)

The Gallery is open daily, 10-4. Admission, 1 l.; Sundays free. (For free admission, and days when the Gallery is closed, see p. 199.)

The entrance fee is paid, or the

permesso shown, on the ground floor, whence there is a lift to the Gallery—50 c. Sticks, etc., must be left at the top of the first flight of steps, and may, on payment of 30 c., be sent round to await their owners at the door of the Pitti Gallery (see above). The entrance to the Uffizi Gallery is on the 1st floor.

This Gallery contains by far the largest collection of pictures in Florence. The Pitti excels it in choice works of the time of Raphael. But the Uffizi is far richer in works of the earliest masters, and especially in those of Botticelli and his period. It has also a better collection of foreign pictures, and it is renowned for its antique sculptures and its collection of drawings.

The Gallery was formed by Grand-Duke Francesco I. (1574-87), who designed to gather together all the artistic treasures of the Medici family, and ordered *Buontalenti* to prepare a gallery by roofing over a terrace on the top of the palace. The collection was further enriched by his successors. After the incorporation of Tuscany into the kingdom of Italy (1859), the removal of antiquities and tapestries to the Bargello and the Museo Archeologico provided more room in the Uffizi for pictures; and other enlargements are now in progress.

The pictures are numbered, but not consecutively; each work is labelled with subject and name of artist, so that no guide is needed. The pictures are distributed, for the most part, according to schools. There is a fair catalogue in Italian, English, and French, price 3 l.

On the First Floor, opposite the turnstile, are 4 rooms containing Portraits of Artists, painted by themselves. The collection was begun by Card. Leopoldo de' Medici, and is of great importance; though in not a few cases it is very doubtful whether the pictures represent the features, or are due to the hand to which they are assigned.

The earliest Italian portraits are in Room I. (the furthest). In Rooms III. and IV. are portraits of foreign painters, among whom may be mentioned Albrecht Dürer, Hans

Holbein, Rembrandt, Madame Le Brun, and some modern English artists—Watts, Leighton, Millais, etc.

The Stairs contain some statues: 2, Mars; and 3, Silenus and Bacchus.

The Vestibule has a number of statues of the Medici family, of little artistic value, but historically interesting.

19. Boar, a Greek figure, copied in bronze by *Tucca* for the Mercato Nuovo.

Also 21, Hadrian; and 22, Trajan.

The First Corridor contains Sculptures, Paintings, and Drawings.

SCULPTURES.

39 (rt. of door). Sarcophagus, depicting a man's life.

On the rt., i., Birth, the nurse holding the child: Urania, touching a globe, foretells his destiny; ii., the child is taught to read; iii. (in front), his Wedding; iv., a Sacrifice; v., Victory; vi. (at l. end), a Hunt; vii., Old Age: a slave removes the old hero's greaves, another sheathes his sword.

68. Sarcophagus: Labours of Hercules.

95. Sarcophagus: Hunt of Meleager.

97. Calliope.

104. Polyhymnia (archaic, noble).

106. Mercury.

Also some portrait-busts and statues; among them, 43, Julius Caesar; 48, Marcus Agrippa; 53, Antonia; 63, Valeria Messalina; 71, Nero as a Child; 90, a Vestal; 96, Trajan.

PICTURES.

1. Madonna and Child. Byzantine, 10th cent.: very stiff.

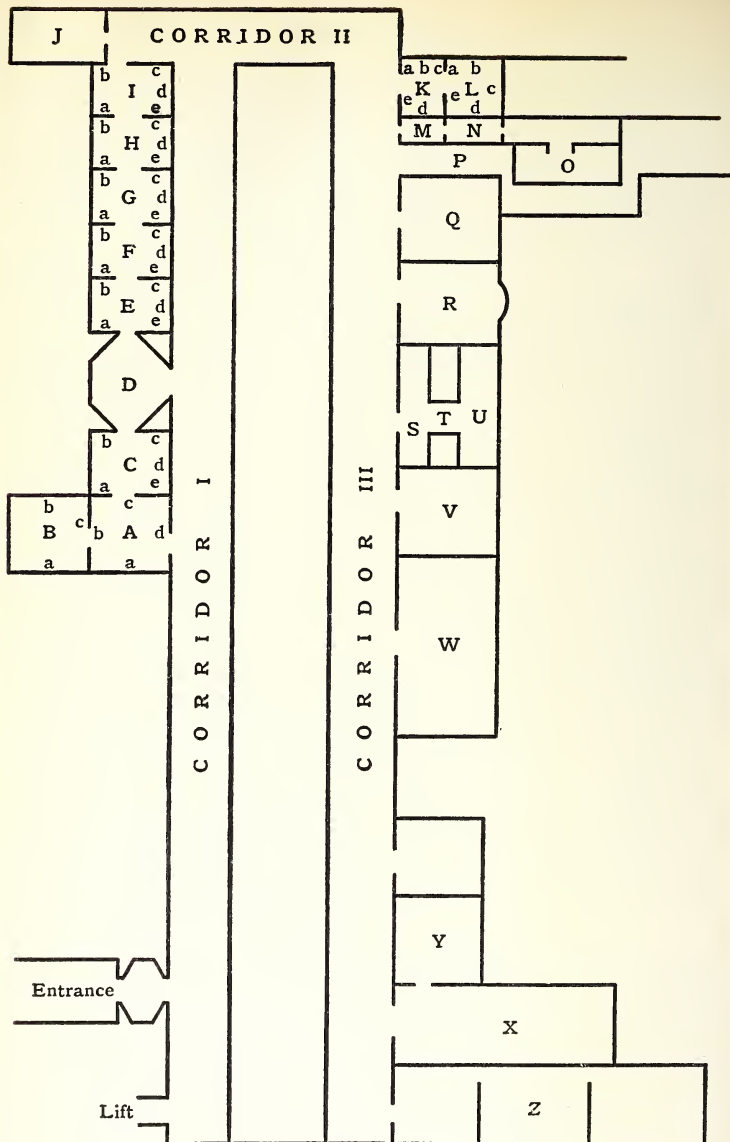
5. The same subject. *Guido da Siena* (1278-1302).

6. Crucifixion. *Puccio Capanna*: pathetic.

14. S. John the Evangelist, trampling on Pride, Avarice, and Vanity. School of *Orcagna*.

16. Hermits. *P. Lorenzetti* (to be compared with fresco in Campo Santo, Pisa).

20. S. Cecilia. 14th cent.



GALLERY OF THE UFFIZI.

A, Second Tuscan Room.
 B, Third " "
 C, First " "
 D, Tribuna.
 E, Italian Room.
 F, Dutch "
 G, H, Flemish and German Rooms.

I, French Room.
 J, Gems.
 K, L, Venetian Rooms.
 M, N, Passage.
 O, Lorenzo Monaco.
 P, Passage to Pitti.
 Q, R, Closed.

S, T, U, Inscriptions and Sculptures.
 V, Sala del Barroccio.
 W, Niobe.
 X, Architectural Drawings.
 Y, Miniatures.
 Z, Drawings.

31. Coronation of Virgin, with SS. John Baptist, Francis, Dominic, and Ives. *Jac. del Casentino.*

40. Pietà, with instruments of Passion (compare with S. Marco, cell 7). *Lorenzo Monaco.*

37. Calvary: thronged and vivid. *Spinello Aretino.*

53. Annunciation. *Nero di Bicci.*

3437. Madonna and Child. School of *Verocchio.*

63. Coronation of Virgin (staring colour, but charming Angels). *Cos. Rosselli.*

66-68. Story of Esther. School of *Botticelli.*

65. Magi. *Cos. Rosselli.*

79. Virgin and Child. *Botticelli (?)*.

69. Hope; 70. Justice; 71. Temperance; 72. Faith; 73. Charity. *P. del Pollaiuolo.*

64. Madonna and Child. *Cos. Rosselli.*

82. Sacrifice. *P. di Cosimo* (comp. 84 and C d).

Cases on the rt. of Corridor I. contain an interesting selection from the 60,000 *DRAWINGS* owned by the Gallery. They belong to 16th and 17th cents. There is also a table for the sale of photographs of the chief pictures.

Corridor II. contains Sculptures and Pictures.

SCULPTURES.

125. A Sleeping Child.

36. A Roman Lady.

132. Annius Verus, a Child.

3. Athlete, after Polyclethus.

137. Altar, with history of Alcestis.

Alcestis consents to die for her husband, Admetos, but is rescued from Death by Hercules. (See Euripides' play, and the interpretation of it in Browning's *Balaustion.*)

*138. A Boy plucking a thorn from his foot.

150. A Boy, perhaps Nero.

129. Sarcophagus: front, the Fall of Phaethon; back, in rude Roman sculpture, a race, the horses and drivers named.

35. Roman Lady.

PICTURE.

78. Madonna. School of *Botticelli.*

Corridor III. contains Sculptures, Pictures, and Drawings.

SCULPTURES.

155. Marsyas. Restored by *Donatello.*

158. Manlia, wife of Didius Julianus. About A.D. 193.

164. Julia Domna, wife of Sept. Severus. About A.D. 200.

168. Caracalla.

169. Discobolus (quoit - thrower). Perhaps after Myron, B.C. 450.

PICTURES.

3430. A Child.

80. Our Lord among the Doctors. *Giov. Mansueti.*

3413. Portrait. *P. da Cosimo.*

3414. Caterina Sforza.

3396-3398. Portraits of Children, Boy, and Girl. *Sustermans.*

3410. Portrait of Princess. *Pourbus.*

DRAWINGS of 16th and 17th cents.

The first open door l. of Corridor I. leads to

A on plan, the **Second Tuscan Room.**

We begin on l. hand.

Wall a—

1269. Lorenzo de' Medici. *Vasari.*

*1112. Madonna and Child between SS. John the Evangelist and Francis. *Andrea del Sarto* (1517).

1265. Madonna and Child, with SS. John Baptist, Anne, and Antonino; sketched in shades of brown. *Fra Bartolommeo.*

Wall b—

1261. S. Ives receiving orphans. *Chimenti.*

S. Ives, a Breton, is patron of lawyers. He advocated the causes of widows and orphans: died 1303.

1268. Madonna enthroned between SS. John Baptist, Victor, Zenobius, and Bernard. *Filippino Lippi* (1485).

1257. Adoration of Magi. *Filippino Lippi* (1496). Full of splendour and energy.

Wall c—

1283. Deposition from the Cross *Botticini.*

1280 *bis*. Madonna and Child, with SS. John Baptist, Peter, and James. *Cos. Rosselli* (1505).

1280. The Madonna giving her girdle to S. Thomas. *Granacci*.

1252. Adoration of Magi. *Leon. da Vinci* (1480): sketched in brown.

1279. S. Sebastian pierced with arrows. *Sodoma*: very beautiful, but luscious. A banner: on reverse, Madonna and Child, with SS. Sigismund and Roch.

Wall *d*—

1278 *bis*. Virgin enthroned. *Verocchio*.

1277. Funeral of S. Zenobius. *Ridolfo Ghirlandaio*.

The saint's body, being carried from the Baptistry to S. Lorenzo, touches a withered tree, and restores it to life.

*1259. The Visitation. *Albertinelli* (1503): simple and grand alike in design and in colour.

1275. S. Zenobius raises a dead child. *Rid. Ghirlandaio*.

1254. S. James with 2 children. *And. del Sarto*.

Painted for a Confraternity for the care of children in the Church of S. Jacopo, Oltr' Arno.

3436 (on easel). Adoration of Magi. Drawn by *Botticelli*, coloured by a later hand.

3452 (on easel). Venus. *Lor. di Credi*.

A door in wall *b* leads to

B. The Third Tuscan Room.

Wall *a*—

1315. SS. Stephen, Peter, and James. *Mainardi*.

1292. Predella. *Landini*.

S. Peter, i., delivered from prison; ii., as ruler of the Church, gives keys to a bishop, the Bible to a priest; iii., crucified.

1295. Adoration of Magi. *Dom. Ghirlandaio* (1487).

1288. Annunciation. *Leonardo da Vinci* (?).

1301. SS. Eustachius, James, and Vincent. *Ant. Pollaiuolo* (1470).

1311. The Risen Saviour, as a

Gardener, appears to S. Mary Magdalene. *Lor. di Credi*.

*1300. Portraits of Federigo da Montefeltro, Duke of Urbino, and his wife, Battista Sforza. *Pietro della Francesca*.

On the reverse, Federigo is borne on a car drawn by white horses: he is crowned by victory, and accompanied by the Cardinal Virtues: Justice, with scales; Fortitude, holding up a broken column; Prudence, with mirror; Temperance, on the further side of the car, is hardly visible. The duchess is drawn by dun unicorns, symbols of chastity, and attended by Compassion, with pelican; Religion, with chalice; and a bride and widow whom she befriended.

*1298. Predella: i., Annunciation; ii., Adoration of Shepherds; iii., Adoration of Magi. *L. Signorelli*.

Between the windows is 1308, a *cassone*, or bride's chest, with pictures of Petrarch's Triumphs of Fame, Religion, Love, and Death, by *Matteo Pasti*.

Wall *b*—

*1299. Fortitude, worn, weary, unflinching. *Botticelli*.

Painted for the Sala della Mercanzia. (See Ruskin, *Mornings in Florence*, ii.)

*1267 *bis*. The Madonna: her hand, guided by her Child, writes the Magnificat. *Botticelli*.

1316. Annunciation. *Botticelli*: colour unpleasant.

*1289. Madonna and Child. *Botticelli*.

*1306. Prudence, with mirror and serpent. *Ant. Pollaiuolo*.

Wall *c*—

1291. Holy Family. *Signorelli*.

1304. Predella. *Francesco di Giorgio*.

S. Benedict: i., in cave at Subiaco; ii., mends his mother's dish by miracle; iii., visited by Totila.

1303. Virgin and Child. *Botticelli*.

1287. Virgin adores her Child. *Lor. di Credi*.

*1307. Virgin and Child borne by Child-angels. *Fra Lippo Lippi*. (From the Cappella Medicea in the Riccardi Palace.)

1160. Annunciation, with History of the Fall in monochrome. *Lor. di Credi.*

1290 (on easel). Coronation of the Virgin: an immense miniature. *Fra Angelico.*

A door in wall *c* of Room A leads to C. The **First Tuscan Room.**

Wall *a*—

1241. Child-angel playing Guitar. *Rosso Fiorentino.*

1153. Hercules fighting with the Hydra and Antaeus. *Ant. Pollaiuolo.*

1184. Death of the B. Virgin. *Fra Angelico.*

1162. Birth of S. John Baptist: Zacharias writing his name. *Fra Angelico.*

*1182. Calumny. *Botticelli.*

A king with ass's ears listen to 2 whispering women. He calls forward Envy, in ragged peasant's clothes, who leads Luxury, a woman gaily clad, whose maids are twisting roses in her hair. In one hand she bears a blazing torch; with the other she grasps the hair of a naked victim. Beyond him is Misery, a ragged gibbering crone. Truth, naked, modest, and lovely, points to heaven. The scene is a gorgeous palace, decorated with sculptures of old tales of calumny. Outside is a tranquil sky, and earth undefiled by man.

The subject is suggested by the description of a picture by Apelles in Lucian, *Against believing Calumny.*

30 bis. Portrait of Man. 15th cent.

1178. Marriage of B. Virgin. *Fra Angelico.*

1163. Portrait of Verocchio. *Lor. di Credi.*

Wall *b*—

280. Portrait of himself. *And. del Sarto.*

1167. An Old Man. *Masaccio.*

1158. Holophernes dead. *Botticelli.*

*1156. Judith with head of Holophernes. *Botticelli.*

The grave joy of one who has saved her people. (See Ruskin, *Mornings in Florence*, iii.)

3450. Portrait of Girl. *Pietro della Francesca.*

1217. Portrait of Youth. *Perugino.*
1230. Portrait of a Woman. *And. del Sarto.*

*1159. Medusa. *Leonardo da Vinci (?)*.

1154. Piero de' Medici. *Botticelli.*

1157. A Young Man. *Leonardo da Vinci.*

1179. St. Augustine. *Botticelli.*

3435. Girl's Head. School of *And. del Sarto.*

*1175. Girl's Head. *Santi di Tito.*

Wall *c*—

1244. Portrait of Elena Gaddi. *Maso da S. Friano.*

Wall *d*—

1205. S. Sebastian. *Genga.*

1312. Perseus and Andromeda. *Piero di Cosimo.*

A doorway between walls *b* and *c* in Room C leads to

D. The Tribuna.

This beautiful hexagonal room, with a roof encrusted with mother-of-pearl, is supposed to contain the artistic gems of the Gallery. The selection of them bears marks of a taste which is not that of the present day.

The order of the pictures begins l. of the entrance.

*1120. Portrait supposed to be Maddalena Doni. *Raphael.*

197. Portrait of the Painter's Wife. *Rubens.*

*1117. Venus. *Titian.*

1121. Elisabetta, wife of Guid' Ubaldo da Montefeltro. *Mantegna.*

287. Portrait of Francesco dell'Opera. *Perugino.*

*1124. Portrait of Evangelista Scappi. *Francia.*

1131. Portrait of Julius II. *Raphael (1512).*

*1122. Madonna and Child, with SS. John Baptist and Sebastian. *Perugino (1493).*

*1141. Adoration of Magi. *Albrecht Dürer.*

1115. Portrait of Jean de Montfort. *Van Dyck.*

1143. Ecce Homo. *Lucas von Leyden.*

1116. Bishop Lodovico Beccadelli. *Titian (1552).*

1128. Emperor Charles V. *Van Dyck.*

1139. Holy Family. *Michelangelo* (1503).

His only finished easel picture: the work of a sculptor rather than a painter.

1142, 1138. Adam and Eve. *Lucas Cranach*.

1136. Holy Family with S. Catherine. *Paolo Veronese* (?).

1110. Holy Family. *Orazio Alfani* or *Rid. Ghirlandaio*.

*1129. Madonna del Cardellino. *Raphael* (1506).

1127. S. John Baptist, an ascetic Boy. Ascribed to *Raphael*, but probably by *Giulio Romano*.

1130. Job. *Fra Bartolommeo*.

1125. Madonna del Pozzo. Ascribed to *Raphael*, but probably by *Franciabigio*.

1135. Salome. *Bern. Luini*.

*1123. La Fornarina (= baker's wife), supposed to be *Raphael's* mistress, and ascribed to him, but by *Sebastiano del Piombo*.

The Tribuna also contains 5 famous antique statues.

1. The Medicean Venus.

This famous statue was found at Hadrian's Villa near Rome, placed for a time in the Villa Medici there, and brought to Florence about 1677. It was formerly regarded as a copy of the Aphrodite carved for Cnidus by Praxiteles (about B.C. 350). But it is now held that the Venus in Munich is a clever copy of Praxiteles' statue, of which the Venus de' Medici is rather a study than a copy. Beautiful as it is, the Venus de' Medici "is an example of sculpture when it had entered on the comparatively easy task of fascinating the senses," and has nothing of the austere idealism of the earlier school of Pheidias.

The actual height of the statue is 4 ft. 11 in., which, if the figure were erect, would represent about 5 ft. 2 in. The arms, a large piece under the rt. breast, and, perhaps, the dimple under the chin, are mediocre restorations by *Ercole Ferrata* (1677). The ears are pierced for rings, and the hair was originally gilt. The modern inscription on the pedestal—"Cleomenes, the Athenian, son of Apollodorus, made

me"—is very probably a copy of an original inscription.

*2. L'Arrotino (the Knife-sharpener).

A slave, sharpening a broad knife, lifts his head to listen to a command. This admirable statue was brought from Rome at the same time as the Venus. It is thought to represent a Scythian slave preparing to flay Marsyas at the bidding of Apollo. The translucent marble is certainly Greek.

*3. L'Apollino.

This statue was also brought from Rome with the Venus, and belongs to the same rather effeminate school. The attitude is easy, and there is a graceful and harmonious flow of lines, but little dignity. It was broken by accident, and restored by *Bartolini*. The l. arm probably rested on a pillar; the rt. appears to have been raised above the head.

*4. The Dancing Fawn.

This fine statue belongs to a more dignified school. It has been ascribed, without reason, to *Praxiteles*. The head and arms are by *Michelangelo*. The ears are pointed, like those of a wild creature. The play of muscles suggests elasticity and agility rather than force, and there is an entire freedom from exaggerated gesticulation. In his hand the fawn carries a *crotalon* (castanet), and a *scabellum* (a sort of accordion) is attached to his foot.

*5. I Lottatori (the Wrestlers).

In this admirable group one combatant has thrown the other, and, holding him down, is about to deal him a blow. Nothing could exceed the energy of this group, or its freedom from exaggeration. It is possible that the head of the victor is not that which originally belonged to the statue; but it is certainly antique, and worthy of its place. The fact that he is about to strike a blow shows that the match represented is a *pancratium*, in which wrestling and boxing were combined.

E. Italian Room. We enter from the Tribuna, and turn to l.

Wall a—

1036. A Saint in Ecstasy. *Giov.*

Batt. Dossi, of Ferrara (d. 1549): very delicate.

1034. Circumcision. *Lod. Mazzolini* (1481-1530).

1033. The Tribute-money. *Titian*: inferior to a similar picture at Dresden.

1030. Nativity. *Mazzolini*.

1032. Virgin and Child, with SS. Anne, Joachim, and John Baptist. *Mazzolini*: very graceful.

Wall b—

1002. Virgin and Child, with Angels. *Correggio* (formerly assigned to *Titian*).

*3417. A young man, probably *Narcissus*. *Beltraffio*, of Milan (1467-1516).

Wall c—

1097. Portrait of Man. *Venetian*.

1060. Portrait of Man. *Tintoret*.

F. Dutch School. We enter from E, and turn to l.

Wall a—

918. Woman playing Guitar. *Gabr. Metsu*, of Leyden (1630-1667).

906. Crucifixion. *Dutch School*.

907. Landscape. *Boudewins* (17th cent.).

865. Beheading of S. John Bapt. *Hendrik van Steenwyk the younger* (b. 1589).

Wall b—

902. A Barn with Peasants. *Pieter van Laer* (about 1623).

895. Ferdinand, Infant of Spain. *Lucas van Leyden*.

981. A Family Scene. *Franz van Mieris*.

979. Landscape. *Rembrandt*.

888. Soap-bubbles. *Pieter v. Slingeland*.

972. Lady and Sportsman. *Gab. Metsu*.

882. Landscape after Storm. *Ruyssdael* (1632-1682).

Wall c—

870. Old woman. *Heemskerck*.

986. Woman playing Lute. *Cornelio Bega*.

857. An Old Man. *Heemskerck*.

854. A Charlatan. *F. v. Mieris*.

Wall d—

894. A Water-mill.

978. Man with Lantern. *Adrian v. Ostade* (1610-1685).

977. A Breakfast. *Jan Steen* (1626-1679).

Cent. It.

976. Portrait of himself. *F. v. Mieris*.

Wall e—

964. Servant cleaning a Copper Pan. *Netscher* (1664).

958. Lady drinking. *G. Terburg* (1617-1681).

954. Tipplers. *F. v. Mieris*.

952. The Aged Lover. *F. v. Mieris*.

945. An Old Couple. *F. v. Mieris*.

Wall f—

930. Lady praying. *G. Netscher*.

926. Seller of Pancakes. *G. Dou* (1613-1675).

G. Flemish and German Schools.

We enter from F, and turn to l.

Wall a—

799. Male Portrait. *Hans Holbein* (1497-1543).

765. Portrait of Richard Southwell. *Holbein*.

795. Burial of our Lord. *R. v. d. Weyden* (1400-1464).

784. Portrait. *Antonio Moro*.

Wall b—

780. Portrait of a Man. *Hans Memling* (d. 1495).

801. Portrait. *Memling*.

778. Benedictine Abbot. *Memling*.

777. S. Philip the Apostle. *Alb. Dürer* (1516).

774. Buildings. *Claude Lorrain*.

771 and 772. Small Pictures of Saints. *Poemlemburg*.

779. S. Jerome. *Quintin Matsys*.

768. S. James. *Dürer*.

766. The painter's Father. *Dürer* (1490).

769. Man praying. *Memling*.

Wall c—

851. Madonna and Child. *Dürer* (1526).

Wall d—

839. Portrait of Woman. *Holbein*.

838. Luther. *L. Kranach*.

847. Luther and Melancthon. *Kranach* (1543).

845. John and Frederick of Saxony. *Kranach* (1533).

H. Flemish and German Schools.

We enter from G, and turn to l.

Wall a—

731. Adoration of Magi. *Heemskerck* (1498-1574), ascribed to *Van Eyck*.

724. Martyrdom of S. Paul. *Kulmbach* (*Hans Süß von*).

749. Two Portraits. *Ch. P. v. Baerle* (1400-1472).

237. Portraits of self and Wife. *Qu. Matsys*.

713. S. Peter meeting our Lord by the Lake. *Kulmbach*.

Wall b—

713 *bis*. Martyrdom of S. Peter. *Kulmbach*.

705. Physician. *Teniers the elder*.

704. Crucifixion.

703. Madonna and Child. *Memling*.

700. Elderly Lovers. *D. Teniers the younger*.

698. Madonna and Child. *Van der Goes* or *Aldegrevor*.

Wall c—

761. Landscape. *Brueghel*. At back, Calvary. *A. Dürer*.

Wall d—

748. SS. Peter and Paul led to prison. *Kulmbach*.

744. Triptych. *Nicolas Froment*, of Avignon (1461).

740. S. Peter preaching. *Kulmbach*.

Wall e—

729. S. Peter delivered from Prison. *Kulmbach*.

I. French School.

We enter from H, and turn to l.

Wall a—

671. Garden Scene. *Watteau*.

Hence we pass into Corridor II., and, turning l., enter

J, the Cabinet of Gems (closed on Sundays). It contains a very rich collection of objects in rock crystal, mosaic, precious metals, etc.

Passing down Corridor II., we turn rt. into Corridor III., on the rt. side of which are cases with Drawings by painters of the 16th cent. This corridor is, on account of the light, the favourite place for copyists; and pictures which are missed from their proper places are often to be found here.

On the l. side open the following rooms:—

K. First Venetian Room, turn l.
Wall a—

*626. Flora. *Titian*.

585. Portrait of Man. *Pordenone*.

587. Portrait of Man. *P. Bordone*.

Wall b—

*605. Francesco Maria I. della Rovere, Duke of Urbino. *Titian*.

*599. His Wife, Leonora Gonzaga. *Titian*.

Wall c—

571. G. F. Caroto (formerly called Gattamelata). *Giorgione* (?)

1111. Triptych: Magi, Circumcision, Resurrection. *Mantegna*.

648. Cath. Cornaro, as S. Cath. of Alex. *Titian*.

*586. Portrait of Man in black. *Moroni*.

Wall d—

584. Virgin and Child, with S. Peter and a Nun. *Cima da Conegliano*.

584 *bis*. Virgin and Child. *Cima*.

631. Madonna and Saints. *Gian. Bellini*.

583 *bis*. Fragment of a Crucifixion. *Carpaccio*.

578. Portrait of Boy. *P. Bordone*.

575. Holy Family. *L. Lotto* (1534).

Wall e—

572. S. Catherine. *P. Veronese*.

From K we enter

L. Second Venetian Room, and turn l.

Wall a—

609. Battle of Cadore. *Titian*.

613. Portrait. *P. Bordone*.

3390. Portrait. *Tintoret*.

Wall b—

638. Portrait of Sansovino. *Tintoret*.

3389. Moses in Ark. *P. Veronese*: fine colour.

583. Pietà. *Giov. Bellini*: monochrome.

Wall c—

625. Madonna and Child, with S. Catherine. *Titian*: noble colour.

630. Judgment of Solomon. *Giorgione*: early, but magnificent.

621. The Ordeal of Moses. *Giorgione*.

Moses, as an infant, took Pharaoh's crown, and placed it on his own head. To test whether he did so consciously,

Balaam bade them offer him a dish of fruit and a dish of fire. If he chose the fruit, he would show intelligence, and should be slain. He grasped the fire, and his life was spared (Polano, *Selections from Talmud*, p. 127).

*622. Knight of Malta. *Giorgione*.

614. Giovanni de' Medici (delle Bande Nere). *Titian*.

629. Portrait. *G. B. Moroni*.

The next door leads to a passage, M and N, in which are copies of portraits by Sir Peter Lely. They lead to

O. Sala di Lorenzo Monaco.

1310. SS. Mary Magdalene, Nicolas, John, and George; part of a large *ancona*. *Gentile da Fabriano* (1425).

1302. *Predella*. *Ben. Gozzoli*.

*1309. Triptych with *predella*. *Lorenzo Monaco* (1413): injured by repainting.

1286. Adoration of Magi. *Botticelli*.

24. Virgin adoring her Child. *Lor. di Credi*.

1297. Virgin and Child. *Dom. Ghirlandaio*.

*17. Triptych: Madonna and Child, surrounded by Angels with musical instruments; on wings, SS. John Baptist and Mark; on back, SS. Peter and Mark. *Predella*, Adoration of Magi; S. Peter preaching; Martyrdom of S. Mark. *Fra Angelico* (1433): his finest panel picture.

*39. Birth of Venus. *Botticelli*.

The goddess sails to land in an open shell, over a rippling sea; 2 winds blow her onwards; Spring waits on the shore to wrap her in a flowery mantle. The motive may be borrowed from the opening lines of Lucretius.

1296. *Predella*. *Bacchiacca*.

S. Acasius, i. defeats rebels; ii., is baptized by an angel; iii., is crucified on Ararat.

The next door leads to P, the gallery between the Uffizi and the Pitti. This gallery contains a splendid collection of engravings, of which it is impossible to give even an abridged catalogue. A payment of 1 l. is to be made for admission to the Pitti. The passage is closed on Sundays.

The rooms Q and R are at present (1899) closed.

Beyond them are S and T, the Gallery of Inscriptions and Sculptures. They contain some grand statues.

264. Priestess: noble drapery.

302. Cicero.

301. Aratus.

294. Socrates.

299. Mark Antony.

282. Bas-relief: Gallienus going to the Chase.

*265. Venus Genetrix.

On pedestals—

*262. Bacchus and Ampelos.

Busts of Cicero and Seneca.

Hence we enter U, the Cabinet of the Hermaphrodite.

In the middle—

306. Hermaphrodite, a graceful piece of effeminate sculpture.

308. Ganymede: mostly the work of *Ben. Cellini*. On the walls are 5 interesting reliefs belonging to the Altar of Peace erected in Rome by Augustus, A.D. 9. (For other fragments, see *Handbook for Rome*.)

Also 2 reliefs, 326, 337, interesting as depicting the interior of Roman shops.

We next enter V, Sala del Baroccio.

Wall b—

210. Philip IV. of Spain. *Velasquez*.

Wall c—

144. Woman. *Van Dyck*.

196. Princess Margaret of Lorraine. *Van Dyck*.

191. Mater Dolorosa. *Sassoferrato*.

180. Helen Forman, the painter's second Wife. *Rubens*.

Wall d—

177. Old Man. *Gian Bellini*.

175. Card. Accolti. *Giulio Romano*.

166. Virgin and Child. *Sogliani*.

763. Claudia de' Medici. *Sustermans*.

163. Galileo. *Sustermans*.

164. The sculptor Francavilla. *Pourbus*.

3448. A Young Princess.

Wall e—

199. Francavilla.

159. Bart. Panciatichi, *Bronzino*.

154. Lucretia de' Pucci, Wife of Panciatichi. *Bronzino*.

W. Hall of Niobe.

The very important series of statues representing the death of Niobe's children, was discovered near the Porta S. Paolo, in Rome, in 1583. It was purchased by Card. Ferdinando de' Medici, and placed in the Villa Medici. In 1779 it was transferred to the Uffizi.

Niobe was the daughter of Tantalus, and wife of Amphon, King of Thebes. She boasted of the number and beauty of her children against Leto, who had but two, Apollo and Artemis. Apollo slew the children of Niobe with fiery darts from heaven, and turned the mother into stone.

The statues were probably designed for the *tympanum* (triangular space in the front) of a temple; and a very probable arrangement of them to fill such a space, by an architect, Mr. C. R. Cockerell, is shown in the hall.

It is perplexing that the merit of the statues is extremely unequal. 241, Niobe herself, 244, 248, and 257 are very fine; 249 and 252 are clumsy. Perhaps the most probable explanation is that the best statues were copied from older work, and that the later sculptor filled up the vacant places with inferior work of his own.

Another perplexity arises from the fact that 253 and 254 are almost identical. (The latter is probably the better work, though Cockerell selects the former.) It may be that the statues were never removed from the studio, which may have contained duplicates. It may point in the same direction that very similar statues are to be found in Rome, London, Munich, and Paris.

247 is supposed to be the pedagogue, or tutor-slave, of Niobe's children; but it is doubtful whether he belongs to the group at all. He grasps in his hand a broken sword.

In the middle of the room stands the Medicean Vase, probably representing the Sacrifice of Iphigeneia; one of the most beautiful works of Greek sculpture. It was found in the Villa Adriana, near Tivoli, and was brought to Florence with the Medicean Venus.

X contains **Architectural Drawings**. From it we pass l. to Y, which contains **Miniatures**.

The last door out of Corridor III. leads to Z, which contains, in 3 rooms thrown into one, a splendid selection of **Drawings by old Masters**.

In the furthest division are works mostly by the earlier Florentine painters: *Lorenzo di Credi, Fra Lippo and Filippino Lippi, Botticelli, Dom. Ghirlandajo, Signorelli, Fra Angelico, Fra Bartolommeo, Andrea del Sarto, Albertinelli, Michelangelo, Leonardo da Vinci*, etc.

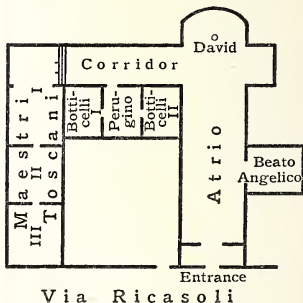
In the middle division are drawings mostly by painters of other cities: *Simone Martini, Bonfigli, Perugino, Pinturicchio, Raphael, the Bellini, Mantegna, Carpaccio, Titian, Giorgione*, etc.

In the division nearest the Corridor are drawings by *Francia, Aspertini, Albrecht Dürer, Cranach, Gaudenzio Ferrari*, etc.

10.—ACCADEMIA DELLE BELLE ARTI. (Via Ricasoli, M, 5.)

Open daily, 10-4; entrance, 1 l.; Sundays free.

(For days when the Gallery is closed, and for information about free admission, see p. 199.)



ACCADEMIA DELLE BELLE ARTI.

The Gallery was formed as a School of Art by the Grand-Duke Pietro Leopoldo in 1784, who used for the purpose the old Hospital of S. Matteo,

which was then incorporated with S. Maria Nuova. It is a small collection, with fewer than 300 pictures; but among these are some of the most precious in Florence. The greater number of them are by Florentine masters; and there is probably no gallery so helpful to the student of Florentine art. The pictures are well arranged, more or less in chronological order: each work bears a label with the subject and the artist's name. There is an excellent catalogue (1893, 2 l.).

Beyond the vestibule is a long **Atrio**, at the further end of which is *Michelangelo's* *David.

A block of marble, 18 ft. long, had been provided by the Opera del Duomo (1464) for a sculptor, Agostino di Duccio, to make a colossal Prophet for the façade; but the work was abandoned when hardly begun. In 1501 Michelangelo asked for the block, that he might make a statue of David for the Palazzo Vecchio. During the transport of the statue it was necessary to guard it from the assaults of envious persons; and during the riots of 1527 the rt. arm was broken. In 1873, the marble showing signs of injury from weather, the statue was removed to its present position.

The faults of the statue are obvious—the disproportionate size of the head, and the awkward position of the arms. But after all deductions, it must be allowed that no modern statue more fully illustrates the young man rejoicing in his strength; and the great Christian sculptor has given his youthful hero a gravity and thoughtfulness which is foreign to the masterpieces of Greek art. Pheidias would have made a more perfect athlete; but Michelangelo has made a hero.

The gallery, and the corridor which runs from it l., are supplied with casts and photographs of the chief works of Michelangelo.

Passing along the corridor, we ascend a few steps to enter **Sala I.**, which contains interesting early paintings. Turning l. we notice—

102. Madonna and Child, by *Cimabue*.

*103. The same subject, by *Giotto* (1334).

(Behind this picture there is, on the wall, a small fragment of the frescoes painted for the Hospital of S. Matthew, by *Andrea del Sarto*.)

104-115. A series of panels from vestment-chests in S. Croce, representing the Life of our Lord, and ascribed by Vasari to *Giotto*: probably by one of his best pupils.

117-126. A similar series illustrating the Life of S. Francis: probably by the same painter.

132. S. Nicolas curing a boy possessed with a devil, and procuring corn for a famine at Myra, by *Ambrogio Lorenzetti*.

147. The Marriage of Boccaccio Adimari with Lisa Ricasoli, with interesting costumes, and views of the Baptistery, Duomo, etc., early in 15th cent.

154. S. Raphael and Tobit; 157, the Resurrection; 158, the Death of S. Augustine; 161, Salome with the Head of S. John Baptist; *162, S. Augustine and the Child pouring the Ocean into a Hole: small panels, by *Botticelli*.

164. The Holy Trinity, by *Luca Signorelli*.

*165 (on an easel). The Adoration of the Magi, by *Gentile da Fabriano* (1423).

166. The Deposition from the Cross, by *Fra Angelico*.

From the further end of this room we enter

Sala II., containing somewhat later pictures.

167. The Madonna and Child, with SS. Dominic, Nicolas, Julian, and Jerome, by *Albertinelli*.

*169. The Annunciation, by *Albertinelli* (1510): from the Eternal Father proceeds the Holy Dove, who casts a ray of light on the head of the B. Virgin.

*172. Portrait of Savonarola, with the attributes of S. Peter Martyr, by *Fra Bartolommeo*.

179. Portrait of Cosimo I., by *Bronzino*.

180. Portrait of Laudamia de' Medici, sister of Lorenzo, and wife of Pietro Strozzi, by *Bronzino*.

*195 (on an easel). The Adoration of the Shepherds, by *Dom. Ghirlandaio* (1485): a very rich and expressive picture.

Beyond this room is

Sala III., which contains worthless pictures of the decadence.

Retracing our steps to the corridor, we turn rt. into the

Sala del Perugino.

53. Agony in the Garden, by *Perugino*.

55. Madonna and Child, with SS. Cosmas, Damian, Francis, and Antony of Padua, by *Fra Lippo Lippi*.

*56. Deposition from the Cross, by *Perugino*.

57. Assumption, with SS. Bernardo degli Uberti, Giovanni Gualberto, Benedict, and Michael, by *Perugino* (1500).

*61. Two Child-angels, by *Andrea del Sarto*.

*62. Coronation of the B. Virgin, by *Fra Lippo Lippi*.

Above, the Eternal Father crowns the B. Virgin, who kneels humbly; around are hosts of Angels with white lilies. At the bottom are a company of saints, including Job. At the rt. corner, the painter. The best comment on this delightful picture is Browning's poem, *Fra Lippo Lippi*.

63. The Holy Trinity, by *Alberti-nelli*.

64. Madonna and Child, with SS. Francis and Antony of Padua, by *Francia*.

65. Crucifixion, by *L. Signorelli*.

66. Madonna and Child, with SS. Dionysius and Thomas Aquinas, Dominic and Clement, by *Dom. Ghirlandaio*.

*67. *Predella* to 66, by *Dom. Ghirlandaio*.

In the middle, the Pietà; at the sides, i., S. Dionysius the Areopagite beheaded, and carrying his head; ii., a young man thrown from his horse, and restored to life by S. Dominic; iii., S. Clement, an exile at Cherson, calling water from the rock; iv., S. Thomas teaching.

On rt. of this room is the **Sala Prima del Botticelli**.

68. Assumption, with SS. Bernardo degli Uberti, Michael, Catherine, and Giovanni Gualberto, by *Granacci*.

69. Marriage of S. Catherine, with David. SS. Paul and Dominic, by *Dom. Ghirlandaio*.

71. Baptism of Christ, by *Verocchio*.

Vasari says (untruly) that *Leonardo da Vinci* painted an Angel in this picture so perfectly that Verocchio, his master, would paint no more.

72. *Predella*, by *Pesellino*.

i., S. Antony of Padua finds a usurer's heart in his money-chest; ii., martyrdom of SS. Cosmas and Damian; iii., Nativity.

73. Coronation of the B. Virgin, by *Botticelli*.

*74. *Predella* to 73, by *Botticelli*.

i., S. John in Patmos; ii., S. Augustine in his cell; iii., the Annunciation; iv., S. Jerome praying; v., S. Eloi shoes a horse, having severed its leg.

*76. SS. Michael, Peter Igneus, Bernardo degli Uberti, and John Baptist, by *Andrea del Sarto* (1528).

*77. *Predella* to 76, to which also 61 belonged, by *Andrea del Sarto*.

i., S. Michael weighing souls, and trampling on Satan; ii., S. Peter Igneus walking through fire (see p. 291); iii., S. John Baptist beheaded; iv., S. Bernardo dragged from the altar.

79. Madonna adoring the Holy Child, by *Fra Lippo Lippi* (?).

*80. *Primavera*, by *Botticelli*.

The goddess of Spring presides in the background. Mercury, with winged feet, plucking an orange, leads the procession. Next to him, the 3 Graces dance on their way. Then comes Flora, robed in flowers, which flow from the mouth of Earth, drunk with new life, whom the boisterous East Wind tries to withhold.

82. Birth of Christ, by *Fra Lippo Lippi* (?).

Angels sing above. L., S. Jerome adores; rt. S. Mary Magdalene gazes through a breach in the wall. Rays

of golden light fall from heaven on the Child, the shepherds, and the beasts.

On the l. side of the Sala del Perugino is the

Sala Seconda del Botticelli.

*84. The 3 Archangels and Tobit, by *Botticelli* (?).

85. Madonna and Child, with SS. Barnabas, Michael, John the Evangelist, Ambrose, and Catherine, by *Botticelli*.

*86. *Predella*, by *Fra Lippo Lippi*.

i., S. Frediano turns the Serchio with a rake (p. 36); ii., the B. Virgin warned of her death; iii., S. Augustine, in his study, sees the vision of the Holy Trinity.

88. Madonna and Child, with SS. Mary Magdalene, John Baptist, Francis, Catherine of Alexandria, Cosmas, and Damian, by *Botticelli*.

90. Resurrection, by *Raffaellino del Garbo*; with frivolous and irreverent details.

92. Adoration of Shepherds, by *Lorenzo di Credi*.

94. Birth of Christ, by *Lor. di Credi*.

97. Apparition of the Madonna to S. Bernard, by *Fra Bartolommeo*.

98. Deposition: the upper part by *Filippino Lippi*, the lower by *Perugino*.

Out of the Atrio opens the **Sala del Beato Angelico**.

*266. The Last Judgment, by *Fra Angelico*.

On l. glad Angels receive the Blessed into a pleasant meadow, where they dance in a ring.

285-290. Pictures of SS. Lucy, Agnes, Catherine, and Apollonia, by *Granacci*.

Here are also some drawings, of no great importance.

On the 1st floor are pictures by modern artists, few of them worth a visit.

The next door in the Via Ricasoli leads to a *cortile*, in which is an unfinished S. Matthew, by *Michelangelo*, intended for the façade of the Duomo.

11.—S. MARCO, CHURCH AND CONVENT.

(M, 4.)

The Convent of S. Marco belonged originally to a Reform of the Vallombrosans called Salvestrini, who, at the instance of Eugenius IV., were removed to a smaller Convent near the Porta S. Giorgio, and their old house was handed over to Dominican friars from S. Domenico, Fiesole. The buildings, which were in a very ruinous state, were restored by *Michelozzo* at the expense of Cosimo de' Medici (1437-43), whose generosity had to be restrained from assigning an area extending as far as the city wall. The new Convent was dignified during the first half-century of its existence by 3 of the most reverend names in Florentine history.

1. **S. Antonino** was the son of a notary, Niccolò Pierozzi, born in 1389. His piety was shown in his earliest years by prayers before a Crucifix in Or S. Michele (p. 224), and by frequent fasts. At the age of 13 he sought admission to the Dominican Convent at Fiesole, and gained it by the stupendous feat of learning by heart the great volume of Papal Decrees. He was made Prior of that Convent, Assistant-theologian to the Council of Florence (1438), first Prior of S. Marco (1442), and Archbishop of Florence (1445). He won a singular reputation for piety, charity, and wisdom. He died May 2, 1459; and his Fest. is May 10. (See article in *Church Quarterly Review*, July, 1898.)

2. **Fra Angelico** (Giovanni da Fiesole) was born at Vicchio in the Mugello, in 1387. His life as a Dominican was almost identical with that of S. Antonino. He probably learned from a miniaturist the art of painting, which he practised at Cortona (before 1418), at Orvieto (1446), in Rome (1445-55), and in Florence. Vasari relates that, while he was painting in Rome, Nicolas V. offered him the vacant see of Florence; and that he, refusing, urged the fitness of Antonino for the office. The appointment, however, was made not by Nicolas, but by Eugenius IV.; yet there may be some truth in the story. He died in Rome, 1455, and was buried in the Dominican Church of S. Maria sopra Minerva.

3. **Gerolamo Savonarola** was born at Ferrara (1452). He was trained as a physician, but ran away to become a Dominican in 1475. In 1489 he was sent to S. Marco, where, 2 years later, he became prior. The liberality of the Medici did not blind him to the fact that they were robbing Florence of her freedom; and the loss of freedom he saw to be closely associated with the moral degradation due to revived paganism. Regarding himself as peculiarly inspired, he attacked the political and personal depravity of the time with a zeal which led to the expulsion of Piero de' Medici (1494), and the establishment of a theocracy in Florence. He tried to reform the loose habits of the people, and instituted "Burnings of Vanities" for the destruction of lascivious books and pictures; but that he was no enemy to art is shown by the devotion to him of such artists as Botticelli, Lorenzo di Credi, Fra Bartolommeo, and Michelangelo. The monstrous Pope, Alexander VI., tried to silence this unwelcome preacher of righteousness, first by the bribe of a cardinal's hat, and afterwards by an inhibition from preaching. He disregarded both devices; was arrested by a mob of Medicean partisans; tried and degraded at the instance of the Pope; and, with 2 of his friars, hanged and burned in the Piazza della Signoria, May 23, 1498. (See Villari's *Life of G. Savonarola*; Creighton's *Hist. of the Popes*, bk. v.; and G. Eliot's *Romola*.)

Another name, of less importance, is connected with S. Marco—Baccio della Porta (1475-1517). He was a pupil of Cosimo Rosselli, and painted in partnership with Mariotto Albertinelli. He was a painter of weak individuality, easily affected by his more vigorous partner, or by other artists with whom he came in contact. Moved by the martyrdom of Savonarola, he became a Dominican in 1500, assuming the name of Fra Bartolommeo.

THE CHURCH OF S. MARCO.

The façade is tasteless; and the interior has little of interest. Over the W. door is a Crucifix on a gold ground, by *Giotto*. The N. transept,

designed by *Giovanni da Bologna*, is the Chapel of S. Antonino. It contains worthless frescoes of his life, by *Pas-signano*. The 2nd Chapel S. has a Madonna, copied from *Fra Bartolommeo*. The 4th Chapel on this side contains a Madonna in mosaic, which formed part of the ancient decoration of S. Peter's, Rome (John VII., 705-707), and was brought thence at the destruction of the old Basilica. The other figures, SS. Dominic and Raymond, are much more recent.

In the N. aisle, between the 3rd and 4th Chapels, are buried Giovanni Pico della Mirandola, the most brilliant and the best member of the Medicean circle (1463-1491); and Angelo Poliziano, the eminent humanist (1454-1494).

*THE CONVENT (NOW MUSEUM) OF S. MARCO.

Open daily, 10-4, 1 l.: Sundays free. (For days when the gallery is closed, and information as to free admission, etc., see p. 199.)

The entrance leads into a graceful Cloister, which contains fine pictures by *Fra Angelico*.

- i. (opposite the entrance). A *Crucifixion, with S. Dominic.
- ii. (over the Sacristy). *S. Peter Martyr, his finger indicating silence.
- iii. (over the Chapter-house). S. Dominic with book and scourge, signifying discipline.
- iv. (over the Refectory). Christ rising from the tomb.
- v. (over the Guest-house). Christ as a pilgrim, welcomed by 2 Dominicans.
- vi. S. Thomas Aquinas (ruined).

The other frescoes in the Cloister are poor works, by *Poccetti*, only interesting as narrating the life of S. Antonino.

The **Great Refectory**, on the E. side of the Cloister, contains an admirable *fresco by *Sogliani* (1536).

S. Dominic and his brethren, in the Convent of S. Sabina, Rome, found themselves without food. The saint bade the table to be laid, and prayed; and 2 angels appeared, bearing baskets of bread and jugs of wine. *Sogliani*

has accomplished the almost impossible task of representing the various emotions of the friars without exaggeration: one sees the expected answer to prayer; another only the satisfaction of his appetite; an ardent young brother looks through the miracle to the Worker of it. The angels are worthy of Botticelli, yet unlike his style.

Above this picture is a Crucifixion, by *Fra Bartolommeo*.

The next door opens into the **Chapter-house**, with a vast *Crucifixion, by *Fra Angelico*.

On either side are figures of saints, on rt. chiefly monastic, on l. mainly connected with the Medici family. Their noble, mild faces are full of devotion. Under the picture a vine springs from S. Dominic, and bears (in medallions) the chief saints, doctors, popes, etc., of his order. Beautiful angels stud the arched cornice; and over the Cross broods the pelican, feeding her young with her own blood.

A passage from the E. side of the Cloister leads, l., to the **Small Refectory**, which has a heavy and uninteresting *Cenacolo*, by *Dom. Ghirlandaio*. The passage leads to the **2nd Cloister**, built by *Michelozzo*, and opened in 1898 to contain fragments (some of them interesting) preserved from the destruction of the Mercato Vecchio and its neighbourhood.

A **staircase** from the passage leads to the upper floor, which contained the dormitories of the Convent. The walls which separate the cells are later than the original buildings, sometimes cut the frescoes, and often render them dark. An attendant (small fee) will throw light on them with a mirror.

Facing the top of the stairs is *the Annunciation, by *Fra Angelico*, and, behind the door, the Crucifixion, by the same painter.

Left Corridor. The 11 cells on the l. are all painted by *Fra Angelico*. They were assigned to the novices.

*i. Our Lord's Appearance to S. Mary Magdalene: "Touch Me not."

ii. Burial of our Lord.

iii. Annunciation.

iv. Crucifixion.

*v. The Manger.

*vi. The Transfiguration: this is the painter's grandest work.

vii. Our Lord struck by hands without arms, spit upon by mouths without bodies, suggesting the question, "Was it not I that smote Him?"

viii. The Burial.

ix. The Coronation of the B. Virgin.

*x. The Presentation in the Temple.

xi. The Madonna and Child.

On the opposite side of this corridor the cells are painted with Crucifixes by an inferior artist. In No. xxiii. an Angel drives the nail into our Lord's feet, signifying that His death was not only by the malice of men, but by the "determinate counsel of God."

At the further end of the Corridor are the cells occupied by **Savonarola**. In the ante-room is a bust of the martyr, and a *noble fresco, by *Fra Bartolommeo*, of Christ urged by the disciples at Emmaus (about 1505). The first cell contains relics of Savonarola—his portrait, by *Fra Bartolommeo*, his books, his hair-shirt, his crucifix, and wood from the pile on which his body was burned. The inner cell has an interesting old picture of his martyrdom.

The **Corridor** which turns rt. from the door has cells on l.

xxxii. Christ's Descent into Hell, by *Fra Angelico*. This cell has relics of S. Antonino—his vestments, a cast from his face after death, and a portrait by *Fra Bartolommeo*, who, however, was born 16 years after the saint's death.

xxxiii. (a double cell). The Entry into Jerusalem, and *Judas's kiss, by *Fra Angelico*, by whom also are 2 easel pictures, in his miniature style, of the Coronation of the B. Virgin and the Madonna della Stella.

xxxiv. The Agony in the Garden, and (an easel picture) the Magi, by *Fra Angelico*.

xxxv. The Institution of the B. Sacrament, by the same.

xxxvi. The Descent into Hell, by the same.

xxxvii. The Crucifixion, by the same.

On the opposite side of the corridor is the **Library**, most of the contents of which have been transferred to the Biblioteca Laurenziana (p. 274). It contains some magnificent Service-books with illuminations.

At the end of the corridor, *rt.*, is the chamber for distinguished guests, occupied by Eugenius IV. when he came to dedicate the Convent, by Cosimo de' Medici, etc. It contains a fresco of the Visit of the Magi, and a terra-cotta bust of S. Antonino.

In a hall belonging to the Convent, but entered by the Via della Dogana, are held the meetings of the Accademia della Crusca, founded in 1540 for the purification of the Italian language by the separation of the grain from the bran (*crusca*). Its dictionary is the supreme authority on the subject.

12.—ARCHAEOLOGICAL MUSEUM.

Via della Colonna. Plan N, 6.

Admission, daily, 10-4, 1 l.; Sundays free (see p. 199).

This Museum contains 3 distinct collections: Etruscan Antiquities; Egyptian Antiquities, and Tapestries.

ETRUSCAN ANTIQUITIES.

The nucleus of the collection is a number of objects formerly stored in the Gallery of the Uffizi. Thence they were removed to a gallery in the Via Faenza; and finally, after 1879, to their present home in the Palazzo Crocetta.

Without in any way discouraging local museums, it was thought well that, in the capital of Tuscany, a central Etruscan collection should be formed, which should bring together objects from all parts of Etruria, and enable the student to observe the development and the distribution of Etruscan art. To carry out this object the Curator of the Museum (Sig. L. A. Milani) has devoted the rooms on the ground floor to a Topographical Museum of Etruria, in which the objects found in the various places are grouped together in an order which is, to some extent, chronological. This scheme has been admirably carried

out; and there is, perhaps, no Etruscan Museum in the world which offers such helps to scientific study. Almost all the objects bear descriptive labels.

The best aid to the comprehension of the Gallery is the *Musco Topografico dell' Etruria* (L. A. Milani, Florence, 1898; 3 l. 50 c.). The visitor should also study Dennis, *Cities and Cemeteries of Etruria*, ii. 74, ff. A short account of the Etruscans will be found in this volume, p. xx.

GROUND FLOOR.

The doorway 1. of the entrance leads to

Sala I., containing very early objects from **Vetulonia** (Colonna, near Grosseto, p. 70), many of them belonging to the earliest period of Etruscan history—the 11th cent. B.C. There are great quantities of *bucchero*, or pottery blackened with wood-smoke. Ash-chests fashioned like houses or huts, some with the doors remaining. Milani assigns the earlier of these chests to an Umbro-Latin race, intermingled among the Etruscans. Coffins with human bones, mingled with chains, unguent-bottles, brooches, etc.

An **ante-room** contains a huge slab of stone, on stone feet, which served as a bier to support the ash-chest of a noble.

Sala II. Vetulonia. Contains the furniture of circular tombs of distinguished persons, especially from the Tomba del Duce.—Bronze coffin, with a small boat containing living creatures.—Symbolical cone to surmount a tomb.—Candlestick with many branches.—Earth containing human bones with beads and Egyptian seals.—Jewels.—Bronze armour.—A large vase containing funeral utensils, and covered with a shield.—The trappings of a horse.

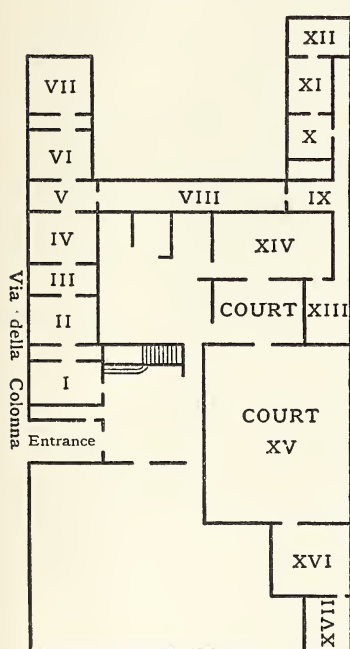
Sala III. Vetulonia. Sculptures in *pietra fetida*.—Gold jewellery, much of it ornamented with patterns formed by tiny globules of gold soldered on the surface.

Populonia (p. 69). Bronze club, 5 ft. long, intended as an offering.—Terra-cotta vase with high reliefs.—Coins.

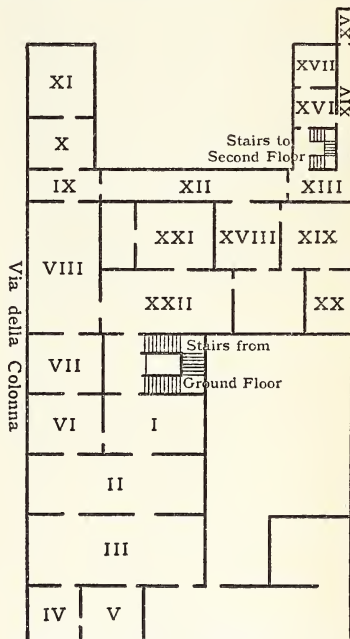
Sala IV. Volsinii (Bolsena, Orvieto: pp. 63, 64). Vases of *bucchero*, and also red and black.—Ivory tablets, carved, and feet of trays.—Large shield of gilded bronze.—Monument composed of stand of limestone, on which rests a boulder of serpentine.—Monumental quadrangular pillar.—

Cones to surmount tombs.—A toy chariot in bronze.—A *mould with the head of Ariadne (4th or 5th cent. B.C.).

Sala V. Arezzo, Cortona, Chiusi (pp. 46-58). Red ware from Arezzo.—Candelabra.—Stand for the game *kottabos*, which consisted in throwing wine from a goblet at an image at



GROUND FLOOR.



FIRST FLOOR.

PLAN OF THE ARCHAEOLOGICAL MUSEUM.

the top of the stand, in such a way that it fell into a basin near the bottom.

Sala VI. Chiusi. *Canopi*, or jars with human heads, used to contain the ashes of the dead.—Statue of Mater Matuta (Thufitha, the protectress of the dead, holding a child on her knee).—Statues of husband and wife, the latter with gold necklace.—Ivory vessel with story of Ulysses and the Cyclops.—Bronze chair, with imitation of carpet in bronze.

Sala VII. Chiusi. Black and red vases, some beautifully designed.—Trays with utensils for funeral feasts.—Carnelian signet-ring.

Hence we return to Sala V., and turn l. to

Sala VIII. Luni (p. 13). Cornices from temples of Roman period.—Fragments of group of Niobe.

Sala IX. Falleri, Narce, Falisci (p. 125). Mouldings much like those from Luni.—Good red and black vases.

To l. of Sala IX. are the following

3 rooms, which are usually locked; but the key can be procured by an attendant (small fee expected):—

Sala X. Tuscania, or Toscanella (p. 119). *Tomb of a lady, Velna Ramtha, aged 30: her beautiful head is thrown back; a wreath lies over her breast; her hand rests on a fold of her veil. One of the most pathetic Etruscan statues, its only defect being the disproportionate height of the figure, more than 6 ft. When discovered, this statue was coloured.—Fine half-recumbent statue of young man with attributes of Bacchus. These fine statues belong to the 3rd cent. B.C.—Stone lion.

Sala XI. Visentia (near Bolsena, p. 64). Pots containing ashes and utensils.—*Capanne*.—*Bucchero* ware.

Sala XII. Telamon (p. 70).⁴ A Celtic warrior.—Fragments from pediment of temple.—*Stone statue of Artemis.

Hence we return to Sala IX., and proceed by a passage to

Sala XIII. Tarquinii (p. 74). Rude sculptures in low relief on recessed panels, said to be of Peloponnesian design. They recall Lombard work.—Relief of Hermes leading a soul to Hades.

Sala XIV. Vulci (p. 73). Ionic capital with heads between the volutes.—Metope of Temple.—Stele with (Assyrian) winged horses.

Hence we pass into 2 **Courtyards** which contain relics of Roman **Florence** discovered in the demolition of the central part of the town.—Substructure of the temple of Jupiter.—The stone floor of the impluvium, or court, of a house, with a well to collect the rain-water.

Beyond this are 2 rooms, of which the key must be obtained from an attendant.

Sala XVI. Florence. Fragments of stucco ceiling, under which were found coins of the reign of Tiberius, showing that, when Florence first appears in history, it was already a cultivated town.—Very ancient ash-chests.

Sala XVII. Fiesole. Very ancient reliefs.—A warrior, Larthi Aninies

(8th or 9th cent. B.C.).—Stele from Londa (7th cent. B.C.), resembling Hittite sculptures.

FIRST FLOOR.

(Rooms 1.—VII. contain Egyptian collections, and will be described later. Rooms VIII.—XXII. contain the rest of the Etruscan antiquities.)

At the top of the stairs we turn to rt., pass for the present through Sala XXII., and enter, l.,

Sala VIII., which contains an enormous amount of *bucchero*, of all ages.

Sala IX., which contains Greek vases, imported into Etruria, or copied there. On a column is a glass case containing 3 choice articles: a leaden plate (*Piombo di Magliano*) inscribed with religious charms (3rd cent. B.C.); a silver *situla*, or small pail, rudely engraved with a procession (7th or 8th cent. B.C.); and a *bronze *situla*, with Vulcan led to heaven by Bacchus and Ariadne (3rd or 4th cent. B.C.).

Sala X. Fragments of bronze groups from Chianciano.—Pole of bronze chariot.—Bronze wig of driver.

Sala XI. *The orator (l'Arringatore), bronze statue of Aulus Metellus, found near Lago di Trasimeno (3rd or 4th cent. B.C.).—*Minerva, from Arezzo, copied from a Greek statue (5th cent. B.C.).—*Chimaera, from Arezzo, copied from the Greek (3rd or 4th cent. B.C.; inscription on rt. fore leg more recent: restorations by *Ben. Cellini*).

We return to Sala IX., and turn l. to

Sala XII. Greek vases.—*The François Vase, found near Chiusi. It depicts the Hunt of the Calydonian boar, the battle of Centaurs and Lapithæ, the Marriage of Peleus and Thetis, Achilles pursuing Troilus, etc. It is Greek work, of the 6th cent. B.C. It is inscribed, in Greek, "Ergotimus made me" (from l. to rt.), and "Clitias drew me" (from rt. to l.). (See Dennis, ii. 113.)

Sala XIII. Etrusco - Campanian vases, etc.

(For Rooms XIV.—XVII. the key must be obtained from an attendant.)

Sala XIV. and XV. Amphoræ.

Sala XVI. Small bronzes. — A branch of tree carrying 4 lamps; from a hole in the trunk issues a serpent.

Sala XVII. *L'Idolino, or Apollo, found at Pesaro (school of Polycletus, 5th cent. B.C., but altered: the base, 16th cent. A.D.). — *Bronze head with curls, looking down. — Colossal head of horse.

We return to Sala XII.

Sala XVIII. Coins: *as rude* and *signatum*. — Gold ornaments. — Glass vessels.

Sala XIX. Cameos, and medieval and recent coins.

Sala XX. Coins (only open by special permission from the director).

Out of Sala XII. opens

Sala XXI. Etruscan sculptures. *Coloured terra-cotta statue of Larthia Seiantia making her toilette, from Chiusi (150–200 B.C.). — Tomb with 8 mourners, from Cortona (6th cent. B.C.). — Tomb of old man with characteristic head, from Chiusi (2nd or 3rd cent. B.C.).

Sala XXII. A great number of ash-chests, in alabaster, terra-cotta, and stone: mostly carved, and some with traces of colour. — *Alabaster sarcophagus, painted on the sides with the battle of the Greeks and Amazons: very spirited pictures. An Etruscan inscription has been scratched on the side (4th cent. B.C.). (See Dennis, ii. 115.)

On the l. of the entrance are 7 rooms with Egyptian antiquities. A printed catalogue, by Schiaparelli, is placed in Sala II.

Sala I. Various articles.

Sala II. *Coloured relief from tomb of Seti I. (15th cent. B.C.): Hathor places her collar on Seti's neck.

Sala III.–V. Mummies and MSS. of Book of the Dead.

Sala VI. Small objects from Egypt. — An ivory cubit measure.

Sala VII. A wooden chariot with 2 wheels, with fittings of fossil ivory: probably captured from a northern enemy in 14th cent. B.C.

The **SECOND FLOOR** has a large collection of Tapestries (Catalogue, 1 l.).

Sala I. Florentine.

Sala II. and III. Florentine (early).

Sala IV. and V. Florentine, religious subjects (later).

Sala VI. Florentine under a French director.

Sala VII. Florentine-Flemish. 2 pieces formerly hung in the Loggia de' Lanzi.

Sala VIII. and IX. Flemish, commemorating the wedding of Henry III. of France with Louise de Vandemont; with portraits of the above, Catherine de' Medici in widow's weeds, Henry Duc de Guise, Henry of Navarre (Henry IV.), etc. These pieces were pawned to Florence by the French Crown, and never redeemed. 3 Flemish tapestries with borders, after *Raphael*.

Sala X. and XI. Gobelins: history of Esther.

Sala XII. and XIII. Gobelins: children gardening.

Sala XIV. *Flemish, after Italian designs: history of Caesar.

13.—THE BARGELLO, OR PALAZZO DEL PODESTÀ.

MUSEO NAZIONALE.

Via del Proconsolo. Plan K, 8.

The office of Podestà was probably created in Tuscany by Frederick Barbarossa, about 1180. But in Florence the Podestà was appointed, not by the Emperor, but by the people; and in 1207 he appears (instead of the consuls) as head of the state. He was elected every year, was always a Guelph in politics, and was invited from some foreign town, in the expectation that he would be unbiassed in questions of party.

A palace for this governor was begun in 1255, after the design of Arnolfo di Lapo. A great part of it was burnt in 1332, and restored with additions in 1345. The great staircase was added in 1367.

In 1502 the office of Podestà was abolished by the newly formed Ruota, and the palace was handed over to the

5 judges appointed by that body. At this time various important changes were made in the building. In 1574 the judges removed to the Palazzo Altafronte, and left their old palace to the Capitano di Piazza, or Bargello, whence it derives its popular name. Part of it was then turned into prisons.

In 1857 it was carefully restored by Alessandro Manetti, and converted into a museum for sculptures, antiquities, etc.

A learned and accurate catalogue has been compiled by the present director, Cav. I. B. Supino, 1898 (31.). The difficulty of assigning consecutive numbers to a host of articles, many of them small, and subject to frequent additions, has not been overcome, and the catalogue lacks a plan of the various halls. The last defect is here supplied; but in the case of the smaller articles, it seems impossible to offer even a select list of the contents.

Entrance, 1 l.; Sundays free. For days when the Museum is closed, see p. 199.

The Entrance leads into **Halls A and B**, which contain a large collection of ancient **armour and weapons**. A cannon between the 2nd and 3rd pillars in A (1620), bears on its breech the planet Jupiter with its 4 moons, discovered by Galileo, and called *sidera medicea*.

We pass into the **Loggia C**, which runs round 3 sides of the cortile. It contains works of **sculpture**, and shields of the Podestà and judges who occupied the palace.

2. A dead warrior, by *Vincenzo Danti* (1530–1576).

5 and 6. Lions holding a living and a dead fox, by *Pietro Tedesco*, 14th cent. On the former of these the grand-ducal crown used to be set on great festivals.

*15. Adonis dying, by *Michelangelo*.

17. The gateway of the Arte di Lino, by *Giov. da Bologna*.

*18. Victory, by *Michelangelo*, intended for the tomb of Julius II. in Rome.

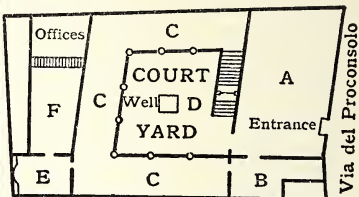
In the middle of the **Cortile D** is a well. On the W. side is a fine staircase leading to the First Floor.

Hall E contains **sculptures** mostly

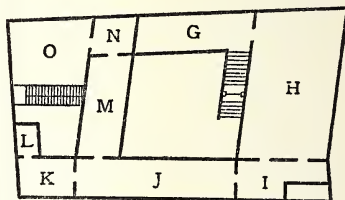
early, and more interesting than beautiful.

29. Bacchus with panther. *Tuscan*, 16th cent.

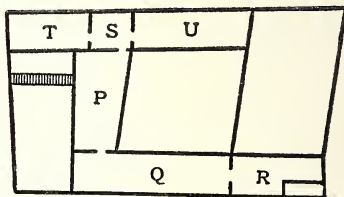
56. Tomb of Vincenzo Trinci, Abbot of S. Paneras; archaic but pathetic. *Giusto da Settignano*, 15th cent.



GROUND FLOOR.



FIRST FLOOR.



SECOND FLOOR.

PLAN OF BARGELLO.

58. Marzocco, the Florentine lion.

63. Lavabo, 1499.

67. Holy-water stoup, by *Simone Talenti*, 14th cent.

86. Holy-water stoup, 14th cent.

89. Marzocco, 16th cent.

In the middle of the hall is a Font with a stone cover, resting on a stem

on which the rivers of Paradise are represented in zigzags.

Hall F contains **sculptures**. The numbers begin to I. of door.

*92-110. Fragments of a chapel and tomb designed by *Benedetto da Rovezzano* (1505) for S. Giovanni Gualberto in the Church of S. Trinità. They were broken by soldiers in 1530.

*111. Brutus, by *Michelangelo*.

112. Fireplace, by *Ben. da Rovezzano*.

121. Relief of young man crowned with ivy. *Tuscan*, 15th cent.

123. Relief of Madonna and Child, by *Michelangelo*.

124. Relief of a fawn (unfinished), by *Michelangelo* (?).

128. Bacchus and satyr, by *Michelangelo*.

129. Marcus Aurelius, by *Agostino di Duccio*.

136. Portrait of a man, by *Baccio Bandinelli*.

137 and 91. Architectural decoration, by *Ben. da Rovezzano*.

We ascend by the staircase in the *cortile* to the **FIRST FLOOR**.

In **G**, an open **Loggia**, are some church-bells.

Hall H is occupied with works of Donatello, and casts from them.

Donato di Niccolò, called Donatello, was born in Florence, in 1386. He visited Rome, in company with Brunelleschi, in 1401. He was encouraged by Cosimo Pater Patriæ, and maintained in old age by him and his son Piero. He died in 1466, and was buried in S. Lorenzo. For sincerity he may be compared to Giotto; in a certain lack of spirituality he may be likened to Masaccio.

In the middle of the hall is a cast of his grand colossal statue of the condottiere Gattamelata at Padua.

*S. George, made for the Church of Or Sanmichele (1416), but removed thence for fear of injury from the weather.

*David with the head of Goliath, in bronze.

*S. John Baptist, in marble—a boy ascetic.

Portrait of a man, said to be the son of Gattamelata, in bronze.

*Portrait of Niccolò da Uzzano, in coloured terra-cotta.

S. John Baptist as a boy, relief in *pietra serena*.

From this Hall 2 doors lead to **I**, the **Tower Room**, in which are **tapestries** and pieces of ancient **brocade**, many of them Oriental.

Hence we pass into **Hall J**, which contains a collection left to the city by a French resident, Louis Carrand, who died in 1888.

Near the entrance are some **pictures**, mostly of small interest.

S. A charming portrait of a girl. Lombard, 15th cent.

In the middle of the Hall are 4 large glass cases.

Case 1 contains numerous bronze statuettes, vases, and utensils, Etruscan, Italian, German, etc.

Case 2 contains goldsmith's work, enamels, etc., mostly intended for use in Divine Service.

Case 3 contains ivories and works in iron.

19. Adam in the Garden of Eden, 5th cent.

20. Life of St. Paul, 5th cent.

Beyond this a small case contains a handsome *flabellum*, or liturgical fan, used to drive away insects from the Altar. *French*, 12th cent.

Case 4 contains medals, enamels, cameos, etc.

On the walls of this Hall are many pieces of brocade, majolica dishes, etc.

The door at the end of this Hall leads into **Hall K**, formerly the Chapel of S. Mary Magdalene.

Here criminals sentenced to death passed the night before their execution. Vasari says it was frescoed by *Giotto*, but the fragments which remain are probably by *Bernardo Daddi*. The walls were whitewashed after a plague, about 1630, and the Chapel was divided into 2 stories, the upper portion serving for a prison, and the lower for a storehouse.

In 1840 an Englishman, Mr. Kirkup, paid for the removal of the whitewash,

and a portrait of Dante was discovered. Whether it is an original portrait by Giotto is doubtful, for Villani records that this part of the palace was destroyed by fire in 1332. Moreover he mentions that Giotto's picture of Dante was painted on boards as an altar-piece; and the present picture is a fresco by the side of the Altar. The figure by the side of Dante is said to represent Brunetto Latini, his master.

The walls are covered with damaged frescoes of Paradise and Hell, together with the Lives of S. Mary Magdalene and S. Mary of Egypt.

The stalls and the lectern are from the Church of Mte. Oliveto, near Florence (1493-1498). Glass cases contain objects for use in Divine Service.

Out of the Chapel opens **Hall L**, the ancient Sacristy, which contains vestments and brocades, part of the Carrand collection.

We return to Hall J. The door on the l. leads to **Hall M**, the Gallery of **Ivories** and **Crystals**. Near the door are skilful but loathsome wax models of the Plague in Florence, by Gaetano Zumbo, 17th cent., better fitted for a Natural History Museum. This room also contains brocades, etc., belonging to the Carrand collection.

From this Hall we enter **N**, the **First Hall of Bronzes**.

6. A Roman Emperor, school of *Donatello*.

12. Sacrifice of Abraham, by *Ghiberti* (1402), in competition for the 2nd door of the Baptistery.

13. The same subject, for the same competition, by *Brunelleschi*.

17. A veiled woman, by *Donatello* (?). To the l. is **O**, the **Second Hall of Bronzes**.

38 (bronze) and 40 (wax). Studies by *Ben. Cellini*, of the Perseus in the Loggia de' Lanzi.

51. Fishing-boy, by *Giovanni da Bologna*.

81. Candelabrum, by *Valerio Cioli*.

*82. Mercury, by *Giovanni da Bologna* (1564).

83. Candelabrum, 16th cent.

From the First to the Second Floor the staircase ascends from Hall M.

SECOND FLOOR.

At the head of the stairs **Hall P** contains frescoes removed from other parts of the Palace and elsewhere. The *Pietà* is ascribed to *Dom. Ghirlandaio*.

The walls are hung with **terracottas**, chiefly of the family and school of *Luca della Robbia*.

Luca della Robbia was born in Florence in 1399. He began life as a goldsmith, but became a sculptor, almost unequalled in delicacy, veracity, and simplicity. About 1441 he turned his attention to majolica, his first work in this material being the Resurrection over the door of the Sacristy in the Duomo. He confined himself to white and blue. He died in 1482, leaving his secret to his nephew Andrea (1435-1525). Andrea introduced other colours, surrounded his figures with coloured garlands of fruit, and showed great love for the forms of children. The putti on the Innocenti are by him. He was a follower of Savonarola.

Andrea left 7 sons, 4 of whom were artists, namely, (i.) Paolo, who became a Dominican, *Fra Ambrogio*; (ii.) Giovanni, born 1469, the decorator of the Spedale del Ceppo at Pistoia; (iii.) Luca; and (iv.) Girolamo, who settled in France. (See Cavallucci et Molinier, *Les Della Robbia*, Paris, 1884.)

The numbers begin l. of entrance.

1. The Virgin in glory, by *Andrea della Robbia* (?).

12. Virgin and Child, by *And. della Robbia*.

21. Virgin adoring the Holy Child, with singing angels, by *Luca della Robbia*.

23. Virgin and Child, with cherubim, by *And. della Robbia*.

A door leads to **Hall Q**, which contains **Robbia ware** and **Majolica**. The numbers begin to rt. of door.

25. The Manger, grotesque but tender, by *Giovanni della Robbia*, 1521.

29. Virgin and Child, by *Luca della Robbia*.

31. Virgin, seated, with Child, by *Luca della Robbia*.

38. Virgin and Child, with SS. Umiltà and Giovanni Gualberto, by *Giovanni della Robbia*.

45. The Ascension, 16th cent.

48. Virgin and Child, by *Luca della Robbia*.

51. The Resurrection, 1510.

54. S. Benedict, 16th cent.

58. Isaiah, with scroll, "Wash you, make you clean," 15th cent.

68. S. Dominic.

71. Virgin and Child, by *Andrea della Robbia*.

75. A boy with curly hair, by *Andrea della Robbia* (?).

77. Eucharistic Tabernacle, 16th cent.

The glass cases in this Hall contain a number of pieces of majolica—dishes, apothecaries' jars, etc., mostly from Urbino.

At the further end of Q we pass into **Hall R**, the Tower Room, which contains a collection of **Dies for coins and medals** from the Florentine Mint. It contains also a Virgin and Child in wood, and another in stucco.

Hence we return to Hall P. At the further end of it is **Hall S**, containing **Sculptures**. The numbers begin rt. of entrance.

139. Angel playing violin, by *Orcagna* (?).

142. A lady, by *Matteo Civitali* (?) (1435-1501).

144. Virgin and Child, school of *Verocchio*.

145. Machiavelli (?), 15th cent.

146. Death of Francesca Tornabuoni at the birth of her child, by *Verocchio*.

153. Pietro Mellini, by *Benedetto da Maiano* (1474).

158. Virgin and Child with S. John Baptist, school of *Andrea Pisano*.

*165. Piero, son of Lorenzo de' Medici, by *Verocchio* (terra-cotta).

Out of this room opens **Hall T**, also containing **Sculptures**.

The numbers begin l. of entrance.

180. Madonna and Child, by *Verocchio*. It shows influence of Botticelli. Cent. It.

181. A lady, by *Verocchio*.

183. Faith, by *Matt. Civitali*, graceful but affected.

185. Ecce Homo, by *Civitali*: the face of an old man.

188. A boy, by *Benedetto da Maiano*.

191. Little S. John Baptist: a Florentine urchin, by *Antonio Rossellino*.

*193. Virgin and Child, very grave, by *Mino da Fiesole*.

*201. Crucifixion of S. Peter, by *Luca della Robbia* (marble).

206. Little girl in tight cap, 16th cent.

219. Liberation of S. Peter, by *Luca della Robbia* (comp. 201).

231. Marcus Aurelius, by *Mino da Fiesole*.

232. Virgin and Child, by the same.

234. Pier de' Medici, il Gottoso, by the same.

235. Rinaldo della Luna, by the same, 1461.

On pedestals are—

224. David, by *Michelangelo*.

225. Bacchus, by *Sansovino*.

We return to S, and through the opposite door pass to **Hall U**, which contains a collection of Tuscan **coins** from 1182 downwards, and a very fine collection of **Seals**, ecclesiastical and civil, divided into classes. In this room there are also some tapestries and canopies.

14.—S. LORENZO.

(Map I, 5, 6.)

This group of buildings includes (1) the Church of S. Lorenzo; (2) the Cloister, with the Biblioteca Laurenziana; (3) the Sagrestia Nuova, with the Medicean tombs.

(1)—THE CHURCH OF S. LORENZO.

This Church stands on the site of a basilica built by a widow lady, Juliana, and consecrated by S. Ambrose in 392. He deposited here the relics, just discovered, of SS. Agricola and Vitalis, martyrs at Bologna. His sermon on the occasion is preserved in his tract, *Exhortatio Virginitatis*.

The original building having fallen into ruin, the present Church was begun by *Brunelleschi* in 1425, and carried on after his design, but with serious modifications, by *Ant. Manetti*.

A design for the façade was made by *Michelangelo*, but the marble which had been prepared mysteriously disappeared, and the work has never been done. A proposal is now made to construct it.

The proximity of the Church to the Palace of the Medici (now Pal. Riccardi, p. 217) attracted to it the patronage of that family, who used it as their place of burial.

The Church is in the form of a Latin cross. Graceful columns of grey stone separate the nave from the aisles. The white and gold ceiling ill agrees with the severity of the architecture; and the Chapels built out of the aisles are no part of the original design.

In the **nave** are two fine oblong pulpits executed after the designs of *Donatello*, by his pupil *Bertoldo*. The bronze reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. It is possible that the design of them was suggested by the pulpit in the Church of S. Ambrose at Milan. The absence of any staircases to them gives them a rather senseless appearance.

In the S. transept is an *altarpiece by *Desiderio da Settignano*, one of his most graceful works. Angels adore the Infant Christ, who gives His blessing. The figure of Christ was carried through the streets of Florence by Savonarola's procession of children in their search for "Vainities" to be burned.

The High Altar is a tasteless and gorgeous work of inlaid marbles. A circle of marbles in front of it marks the tomb of Cosimo, *Pater Patriae*.

The old *Sacristy opens out of the N. transept, and is the only part of the Church actually executed by *Brunelleschi*. It contains *bronze doors by *Donatello*, and a lavatory by *Ant. Rossellino*. The sarcophagus, under a table in the centre, of Giovanni di

Averardo dei Medici (d. 1428), and of his wife, Piecarda, the parents of Cosimo il Vecchio, and the founders of the greatness of the family, is by *Donatello*. Near the door is the fine monument by *Andrea Verocchio*, erected in 1472 by Lorenzo and Giuliano de' Medici to the memory of Piero and Giovanni, their father and uncle; the bodies of Lorenzo and Giuliano were deposited in it in 1559. Round the sarcophagus, composed of an urn of red porphyry, are fine bronze festoons of foliage. The bust of S. Lorenzo is by *Donatello*, and the profile above it of Cosimo Pater Patriae is by a contemporary sculptor. There is a picture of the Birth of Christ, with SS. Jerome and Francis, by *Raffaellino del Garbo*; and S. Lorenzo enthroned between SS. Stephen and Leonard, by an unknown Umbrian master.

In a Chapel which opens out of the l. transept to the W. is a beautiful *Annunciation, by *Fra Lippo Lippi* (?). It is curiously arranged, being divided into 2 portions, of which that on the rt. is occupied by the Angel and the B. Virgin, while that on the l. is filled with eager Angels. The *predella*, which is in better preservation than the picture itself, contains 4 scenes from the Life of S. Nicolas. In the same Chapel is a quaint tomb, in the form of a wicker cradle, by *Donatello*.

Close to this Chapel, over a door which leads into the Cloister, is a rich singers'-gallery of inlaid marbles, by *Verocchio*.

(2)—THE CLOISTER AND THE LAURENTIAN LIBRARY.

The Cloister is entered by a door to the l. of the front of the Church. In the S.E. corner a staircase leads to an upper Cloister, and the

Mediceo-Laurentian Library.

The Library is open daily, except on Festivals, 10-4. Any person is admitted by an introduction to the librarian, the eminent scholar, Dr. G. Biagi. Like all other public libraries, it is the property of the State, which is most liberal to those who wish to consult its treasures. There is a very

comfortable and convenient reading-room in the Rotonda, where will be found a Reference Library (Dictionaries, etc.) of 600 volumes, which readers may take for themselves from the shelves.

The best account of the Library is in a report prepared for the Chicago Exhibition. It is not published, but may be consulted in the reading-room.

There is a catalogue of the Arabic, Persian, Syriac, and other Oriental MSS. by Ässemann, in 1 vol. folio, 1742; one of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by Bandini, printed at Florence, 11 vols. folio, 1764-1793.

The collection was begun by Cosimo, Pater Patriae, who used his wealth and his mercantile connection with many parts of Europe and Asia to procure MSS. of Greek and Latin authors. The fall of the Byzantine Empire brought great stores of MSS. to Italy. On the expulsion of Piero de' Medici (1494) the library passed into the hands of the Signoria, who, to procure funds for the appeasing of Charles VIII. of France, sold it to the Convent of S. Marco. In 1508 the Convent sold it to Giovanni de' Medici, afterwards Pope Leo X., who carried it to Rome. In 1521 his cousin, Giulio, afterwards Clement VII., restored it to Florence, and gave orders to *Michelangelo* to prepare a place for it at S. Lorenzo. Many of the grand-dukes and private persons enriched it; and in 1808 it received the libraries of the Badia of Fiesole, the Convent of S. Marco, and other suppressed monasteries. In 1841 Count Angelo d' Elci gave it his fine collection of first editions. In 1884 the Italian Government purchased for £23,000 part of Lord Ashburnham's collection, which had been gathered in Italy, and rightly *ritornarono alla patria reintegrata*. The Library now contains 9676 MSS., and 10,200 printed books. Other libraries contain a larger number of MSS., but probably none, except the Vatican, has a collection of greater value. There is a photographic room for the reproduction of valuable works.

A noble but unfinished vestibule, with a staircase, designed, like the

rest of the building, by *Michelangelo*, leads into the Library. Some variation was introduced into this portion by *Vasari*. The Library itself forms a long gallery, of which the effect is improved by the fine stained-glass windows, from the designs of *Giovanni da Udine*. In each of these the armorial shield of Clement VII. is introduced. The terra-cotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was laid down after the designs of *Il Tribolo*, and the wooden ceiling erected from those of *Michelangelo*. The whole of this hall is occupied by desks, to which books are chained, with benches for readers; and a catalogue is affixed to each desk.

Half-way down this hall, on the rt., is the **Rotonda**, named after Count d' Elci (see above), with the Reference Library. At the end are a number of rooms with glazed cases, in which some of the most interesting books are exposed.

Only a few of the greatest treasures can be described here. Among the MSS. may be mentioned

*Codex Amiantinus, the earliest complete MS. of the Vulgate Bible, written by Ceolfrid, Abbot of Jarrow, 690-716.

It was transcribed from a copy brought from Italy by Benedict Biscop, and intended to be laid on the tomb of SS. Peter and Paul. Its erased title has been deciphered by the help of a similar MS. in the British Museum, (For its value, see *Quarterly Review*, Jan., 1888.) It derives its name from having been the property of the Convent on Monte Amiata. It is written in beautiful uncials, and the title-page and index are on purple vellum.

*Virgil, the earliest text, in uncials; revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the *Bucolics*.

Aeschylus, Sophocles, and Apollonius Rhodius, 10th cent.: almost the only source of the text of Aeschylus (see F. A. Paley, *Aeschylus*, xxviii.).

Clemens Alexandrinus, 10th cent.: unique.

The Pandects (legal code) of Justinian, in fine uncials (6th cent.). This MS. is said to have been captured from Amalfi by Lotharius II. in 1137, and given to Pisa; whence it was brought to Florence by Gino Capponi in 1406. But the story is discredited.

A Syriac *Evangelisterium (6th cent.), with illuminations, some of them singularly free and expressive.

*Tacitus (6th cent. (?) from Corvey, in Westphalia: the only source for *Annals* i.-v.

Tacitus (11th cent.), containing *Hist.* i.-v. and *Ann.* xi.-xvi., in a crabbed Lombard character.

Terence, transcribed by *Boccaccio*.

Dante (15th cent.), with description of the poet.

Dante, a copy of his letter rejecting conditional permission to return to Florence.

Petrarch, the *Canzoniere* (15th cent.), with portraits of the Poet and Laura.

Map of the World (1410), showing the sources of the Nile in 2 lakes.

Among the illuminated Service-books may be mentioned

Missal, by *Lorenzo* of Camaldoli (14th cent.).

Evangelisterium, by *Filippo Torelli* (1450).

Lectionary, by *Giov. di Antonio* (1446).

Missal, by *Gherardo da Monte* (1485).

Antiphonary, by *Francesco di Antonio*, with *miniature of the Annunciation (1471).

Among the early printed books may be mentioned

Durandus, parchment (1459).

Clementine Constitutions, parchment (1460).

Cicero, *De Officiis* (1465).

Virgil, Rome (1469), and Venice (1470).

Petrarch, Venice (1470).

Dante, *Div. Com.* Foligno (1472).

Anthologia Graeca, parchment, Florence (1494).

Lucian, parchment, Florence (1496).

Aristotle, printed by Aldus (1497).

(3)—THE SAGRESTIA NUOVA AND THE MEDICEAN TOMBS.

At the back of the Church are the **SAGRESTIA NUOVA** and **CAPPELLA MEDICEA**.

The entrance is in the Piazza Madonna; 50 c.; Sundays free. (For free admission, and days when the rooms are closed, see p. 199.)

The construction of the Sacristy is due to Leo X. (Giovanni de' Medici), who, in 1519, gave orders to *Michelangelo* to build a Chapel for the burial-place of his brother, Giuliano, Duke of Nemours, and his nephew, Lorenzo, Duke of Urbino. In 1568 Cosimo I. directed *Vasari* to build a Chapel by the side of this, but *Vasari* died in 1574, and the work was carried out by *Nigretti*.

The entrance leads into the cold and ponderous crypt under the Chapel. A flight of stairs to the l. leads into the

Capella Medicea, an octagonal building with a dome. It contains numerous tombs of members of the family of Medici; and the walls are encrusted with marbles of incredible costliness and equally incredible vulgarity.

Another staircase leads to a gloomy passage, which ends in the **Sagrestia Nuova**. It is a rectangular building, perfectly plain; but it contains what are considered by many persons to be the finest work of *Michelangelo*.

On the rt. is the tomb of **Giuliano de' Medici**.

Giuliano was the third son of Lorenzo the Magnificent, younger brother of Leo X., and father of Cardinal Ippolito; he was created Duc de Nemours by Francis I., and died in 1516, in his 37th year.

Beneath his statue, in a semi-recumbent attitude, are colossal figures of **Day and Night**.

Night, a female, lies bound in unbroken and hopeless slumber. Day, a male, "seems struggling into shape beneath his mask of rock;" for the sculptor left this statue unfinished. The Night inspired Giovanni Battista Strozzi with the lines—

"La Notte che tu vedi in sì dolce atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme, ha vita :
Destala, se no 'l credi, e parleratti."

The sad sculptor rejoined with the verses—

"Grato m'è 'l sonno e più l'esser di sasso ;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m'è gran ventura :
Però non mi destar ; deh parla basso."

On the opposite side of the Sacristy is the ***tomb of Lorenzo**.

Lorenzo, the son of Piero, and grandson of Lorenzo the Magnificent, was created Duke of Urbino by his uncle Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France ; the sole fruit of this union was Catherine de' Medici, afterwards the queen of Henry II. He died in 1519.

He is represented seated, absorbed in thought, his chin resting on his hand ; and hence the figure is called "**Il Penseroso**."

Under him are the statues of **Dawn** and **Twilight**.

"Very tranquil and noble is Twilight : a giant in repose, he meditates, leaning upon his elbow, looking down. But Dawn starts from her couch, as though some painful summons had reached her sunk in dreamless sleep, and called her forth to suffer. . . . Before her eyes, seen even through the mists of slumber, are the ruin and the shame of Italy" (Symonds, *Renaissance*, iii. 415).

These groups show the titanic sculptor oppressed and despondent, as he considers his Florence defiled by the Medici. A lovely example of another aspect of his art and mind is in the same building—his unfinished **Madonna and Child**, noble, simple, and tender.

It seems like bathos to add that the graceful altar, a masterpiece of mere decoration, is also by *Michelangelo*.

For a fine commentary on the statues in this Sacristy, see Mrs. Browning's *Casa Guidi Windows*, i. 74. ff.

"Day's eyes are breaking bold and passionate

Over his shoulder, and will flash abhorrence

On darkness, and with level looks meet fate,
When once loose from that marble film of theirs ;

The Night has wild dreams in her sleep, the Dawn

Is haggard as the sleepless, Twilight wears
A sort of horror ; as the veil withdrawn

'Twixt the artist's soul and works had left them heirs

Of speechless thoughts which would not quail nor fawn,

Of angers and contempts, of hope and love."

It must be admitted that the judgment of many critics is less favourable to these works ; and especially the paltry architectural structures on which the 4 great figures are posed, or rather from which they seem to be slipping, reflect no credit on Michelangelo as an architect.

EXCURSIONS FROM FLORENCE.

(See Map.)

No city excels Florence in the multitude and beauty of the excursions which may be made from it. Almost every village has a fine view, a beautiful work of art, or some interesting association. The most distant places should be visited, if possible, in the early mornings of April, May, or November, for many of the roads are hot and dusty. It is a serious drawback that few decent inns are to be found near Florence, so that provisions for a picnic are far better than the food which may, or may not, be found on the spot.

Many of the most interesting places may be reached by tramway from Florence. Bicyclists will find the roads generally fair, but the hilly roads (as to Fiesole and the Viale dei Colli) are laborious, if not impossible.

It is well to remember that the town can only be quitted and re-entered by one of the *barriere*, or stations for the collection of municipal duties.

It may be suggested that many of the routes here described may be varied or combined. For such purposes the map will be more useful than any written directions.

The villas in the neighbourhood of Florence are not usually shown, except to persons who are provided with a personal introduction to the occupants.

A.—TO THE CASCINE.

The Lung' Arno Amerigo Vespucci leads to the **Cascine**, formerly the dairy-farm of the Grand-Dukes, and now the park of Florence. It is 2 m. in length, but narrow; planted with fine trees, chiefly ilex; and thronged, especially on Sunday afternoons, with carriages and riders. Parts are reserved for a race-course and for bicyclists. Close to the entrance an iron bridge (5 c.) crosses the river to Monte Oliveto and Bellosguardo (p. 290). Hence a pleasant path skirts the river the whole length of the Cascine. About 1 m. from the entrance is a café, good but dear, only open in warm weather. 2 m. from the entrance is a monument to the Rajah of Kohlapore, who died in Florence in 1870, and was cremated on this spot.

In hot weather parts of the Cascine are unhealthy in the evenings on account of malarious exhalations.

B.—TO POGGIO A CAIANO. 11 m.

Steam tramway from Piazza S. Maria Novella. 7 trains daily, in $1\frac{1}{2}$ hr.

$1\frac{1}{2}$ m. **Ponte alle Mosse**. Here the line crosses the river Terzolle.

$3\frac{1}{2}$ m. **Peretola** (C, 3). Here the line to Prato diverges rt. (see below). In the Church of **S. Maria** is a tabernacle by *Luca della Robbia*, an early work, somewhat lacking in grace. In the tympanum is the Eternal Father; beneath is the dead Christ; on either side of the door stately angels carry a medallion with the Holy Dove. The architectural setting is simple and fine.

The Church of the adjacent village of **Petriolo** has a tabernacle by *Desiderio da Settignano* (?).

4 m. **Quaracchi**. Here the Franciscans have a Convent, with a printing-press.

$4\frac{1}{2}$ m. **Brozzi** (Municipio, C, 1).

$5\frac{1}{2}$ m. **Brozzi** (Cappella). The Church of S. Martino, rt. of the line, has 2 beautiful ciboria.

6 m. **S. Donnino** (also Stat. on Pisa-Florence line, p. 31). The Church of **S. Andrea**, at the W. end of the village, has an ancient tower, and frescoes of the school of *Dom. Ghirlandaio*.

11 m. **Poggio a Caiano**. Here, at the beginning of the rising ground, is a **Royal Villa**. (Permission to visit it must be obtained at the Palazzo Pitti.)

The villa belonged to the Cancellieri family of Pistoia, but Lorenzo de' Medici became the owner of it, and had it rebuilt by *Giuliano da San Gallo*. Here died, Oct. 19, 1875, the Grand-Duke Francesco I., and, the following day, his wife, Bianca Cappello. Bianca, the daughter of a Venetian nobleman, married a Florentine, Pietro Bonaventura. She became the mistress of Francesco, who procured the murder of her husband, and, after the death of his own wife, married her. Their sudden death was ascribed, without cause, to poison administered by Card. Ferdinando, the next heir.

The great *salone* was decorated for Leo. X., by *Andrea del Sarto*, *Franciabigio*, and *Pontormo*, with frescoes of scenes from Roman history applied to the Medici. In a *loggia* is an unfinished fresco by *Filippino Lippi*.

C.—TO PRATO. 12 m.

A steam tramway starts from the Piazza S. Maria Novella. 7 trains daily, in $1\frac{1}{2}$ hr.

The route is the same as that just described as far as ($3\frac{1}{2}$ m.) Peretola. There the Prato road turns rt., and reaches (12 m.) **Prato** (see p. 7). The return journey to Florence may be made by rly.

D.—TO SESTO. 5 m.

An electric tramway starts from the Via de Boni, W. of the Duomo. Tram every 10 min.

$1\frac{3}{4}$ m. **Rifredi** (also Stat. on Bologna-Florence line, p. 10). Here the line crosses the Terzolle (*Rio freddo*).

$\frac{3}{4}$ m. N.E. is the Church of **S. Stefano in Pane** (F, 2), built in the 10th cent. on the site of a Temple of Pan. It contains a *tabernacle by one of the *Robbia*—the Madonna between SS. Philip and James: the architectural details are good. In an adjacent room are some interesting frescoes.

$2\frac{1}{2}$ m. **Il Sodo**. Hence a road leads N.E. in less than 1 m. to the Convent of **La Quiete** (F, 1). (Ring bell at rt. : if answered by a servant, small fee.) It contains several interesting pictures, but it is doubtful whether they are by the painters to whom they are ascribed. Coronation of the B. Virgin, by *Botticelli*; Marriage of S. Catherine, school of *R. Ghirlandaio*; Adoration of the Magi, school of *Botticelli*; SS. Cosmas and Damian, with SS. Jerome and Scholastica, by *Cosimo Rosselli*; and a small Giottesque Crucifix. There are also 2 beautiful friezes of Angels, by *Luca della Robbia*; S. Thomas touching our Lord's wounds, by *Giovanni della Robbia*; and an affected Noli me tangere, by the same.

3 m. **Via della Petraia**. About $\frac{3}{4}$ m. N.E. is the Royal Villa **Petraia** (E, 1: permission must be obtained at Palazzo Pitti).

The villa belonged successively to the Brunelleschi, the Strozzi, and the Medici. Most of it is the work of Buontalenti (1575), but the old tower was restored by *Filippo Brunelleschi*. It stood a siege of the Pisans, under Hawkwood, in 1364. The gardens, on the gentle slope, are lovely, with fine trees and fountains. One of the fountains has a Venus, by *Giovanni da Bologna*.

4 m. **Colonnata**. 1 m. N.E. is **La Doccia**, the interesting porcelain factory of Marchese Ginori (permission to be obtained in Via Rondinelli, Florence).

5 m. **Sesto Fiorentino**. The stat., on the Bologna-Florence line (Rte. 1),

lies about $\frac{1}{2}$ m. l. Hence **Mte. Morello** (3065 ft.) may be ascended in $2\frac{1}{2}$ -3 hrs. A boy should be engaged to show the way; and provisions, if required, should be taken.

E.—TO CAREGGI. 3 m.

The road leaves Florence by the **Barriera Ponte Rosso**. Here 3 roads diverge: that to rt. is the **Via Faentina**, which runs up the valley of the Mugnone; that in the middle is the **Via Bolognese**; that on l. is the **Via Vittorio Emanuele**.

Following the last, and crossing the rly. twice, we see on rt. the pretentious tower of **Villa Fabbrocetti**, the residence of Queen Victoria in 1894. A little further, and higher up the hill of Montughi, is **Villa Stibbert**, with a fine collection of armour, which the owner courteously allows to be seen on previous application by letter.

The next road rt. leads in $\frac{1}{2}$ m. to the Church of **S. Marta**, with a Madonna, by *Fra Angelico*, and an Apparition of the Madonna to S. Bernard, by *Filippino Lippi*.

Avoiding these turnings, and following the **Via Vittorio Emanuele** as far as ($1\frac{1}{2}$ m.) **Villa della Stufa**, we here turn rt., and ascend to (3 m.)

Careggi (F, 1). The village derives its name from *Campus Regius*, though it is uncertain what king is referred to. The villa was bought by Cosimo Pater Patriae in 1417, and rebuilt by Michelozzo. Here Lorenzo died in 1492. The romantic story of Savonarola's refusal of absolution to the dying man unless he would restore liberty to Florence, is very improbable. Lorenzo's crime had not been the assumption of any office or title, but the exercise of influence and wealth; and nothing that he could do or say in his last moments could undo his work.

It is difficult, if not impossible, to get permission to see the villa. It contains some frescoes by *Mr. Watts*, painted for the former owner, Mr. Sloane.

Above Careggi the road enters on a beautiful district, very unlike the other environs of Florence. Sandy hills are covered with pines, and in the valleys are bright little streams, the Terzolle and the Terzollina. Many charming villas, some of them connected with the Medicean circle, are in the neighbourhood.

F.—TO MONTE SENARIO. 11 m.

From the Barriera Ponte Rosso we follow the Via Bolognese (see the preceding excursion). $\frac{1}{2}$ m. is **Il Pino**, with a picturesque Church, formerly a halting-place of pilgrims to Mte. Senario. 1 m. further we pass **L. Trespiano** (H, 1), the chief cemetery of Florence.

9 m. **Pratolino**, ✱. The villa was built by Francesco I. for Bianca Cappello. It has been rebuilt, and several other villas, which are let for the summer, have been built in the beautiful park, which contains a gigantic statue of L'Appennino, by *Giovanni da Bologna* (?).

Hence we ascend, mostly on foot, to (2 m.) the Servite Monastery of **Mte. Senario** (2700 ft.) (see p. 220).

From Mte. Senario we may return to Florence by a beautiful road of 14 m., passing L'Olmo and Fiesole.

G.—TO FIESOLE. 3-5 m.

An electric tram runs, usually every 20 min., from the Piazza de Duomo to Fiesole, in about 45 min.

It leaves the town by the Barriera alla Querce, and follows the Via Alessandro Volta. In 25 min. it reaches the Piazza S. Domenico.

Those who drive or walk have a choice of 3 roads. In each case it is best to leave Florence by the Barriera delle Cure.

1. The 2nd street rt. is the **Via Alessandro Volta**. In about 5 min. it joins the tramway. This road, though longer than the others, rises more gradually, and is better for

heavy carriages. It is also more open, and commands lovely views of the fertile country and the hills of the upper valley of the Arno.

At S. Gervasio (H, 4), where the ascent begins, a road diverges rt. to Maiano, and another l. to the *Strada Vecchia* (see below).

2. The next street l. (**Via Firenzuola**) is the shortest. It falls into the old road (*strada vecchia*) between Florence and Fiesole; but, as it runs between high garden-walls, it has few good views.

3. **Via Sacchetti**, l. of **Via Firenzuola**, turns rt. into the **Via Boccaccio**, and follows the bank of the Mugnone torrent, almost dry in summer. It passes rt. **Villa Palmieri** (H, 3), which was occupied by Queen Victoria in 1888 and 1892, and is said to be the house whither Boccaccio's friends retired from the plague of 1348, to solace themselves with the licentious tales of the *Decameron*.

The roads all meet in the **Piazza S. Domenico** (H, 2). At the entrance of the Piazza the **Via Fontanelle** runs rt. to the villa where Walter Savage Landor lived. The beautiful road proceeds to Maiano and Ponte a Mensola (p. 285). The whole of the rt. side of the Piazza was occupied by the Convent of S. Domenico, which, after being suppressed in 1810, has been in part recovered by the friars.

The Convent was founded in 1406, and derived much credit from its prior, Giovanni Dominici; but, as he and his brethren maintained their allegiance to Gregory XII. after his deposition by the Council of Pisa (1409), he was imprisoned, the friars were dispersed, and the building suspended till 1418. At that time the Convent included S. Antonino, afterwards Archbishop of Florence, and Fra Giovanni, called 'Fra Angelico' (see Florence, *S. Marco*, p. 263).

Behind the High Altar is a triptych of the Madonna with saints, mostly Dominican, by *Fra Angelico*, much repainted. In the 2nd Chapel S. is an austere picture of the Baptism of our Lord, by *Lor. di Credi*; and in the

opposite Chapel is the Adoration of the Magi, by *Santi di Tito*.

From the corner of the Piazza facing the Church a steep road descends in 6 min. to the **Badia of Fiesole**.

The Church was built on the site of the martyrdom of S. Romolo, Bishop of Fiesole, and was then the Cathedral. In the 11th cent. Jacopo il Bavaro, kinsman of Henry II., moved his throne and the martyr's relics to the new Cathedral which he built at the top of the hill, and left the old Cathedral desolate. A Camaldolese hermit, chancing to spend the night in the ruined Church, was present at Matins sung by 77 ghostly priests, one of whom, vested as a bishop, bade him urge Jacopo to rebuild a church which had numbered 72 martyrs among its clergy. Jacopo, being in Rome for the coronation of Conrad II. (Easter, 1027), narrated the story to Pope John XVIII., who established Benedictines in the restored Badia. It is interesting to remember that our Canute was in Rome on this occasion.

The Convent was rebuilt by Cosimo Pater Patriae, after the designs of *Brunelleschi*, and given to the Canons of the Lateran. In 1778 it was suppressed, and used as private dwellings. At present it belongs to the Padri Scolopi ("*scuole pie*" = religious schools), who have an excellent College.

The front of the **Church**, which opens on a quaint garden, is of white marble inlaid with black, and probably belongs to the building of Jacopo il Bavaro. A mark outside the N. wall shows where the Chapel of S. Romolo formerly stood. There is little to see inside. In the **Cloister** is some beautiful stone-carving in *macigno*, and a portrait-relief in white marble of Cosimo de' Medici, by *Brunelleschi* or a member of his school. In the **Sacristy** is a beautiful white marble lavatory, by *Brunelleschi*, with children riding on dolphins. In the **Refectory** is a fresco of Angels ministering to our Lord, by *Giovanni da S. Giovanni* (1620). The classrooms, laboratory, etc., are interesting.

Just below the Badia a **bridge** over the Mugnone is the traditional site of the defeat of Radaugasius the Goth by Stilicho in 406 (Gibbon, *Decline and Fall*, ch. 30).

From the Piazza S. Domenico 2 roads lead to Fiesole.

1. The **road on rt.**, along which the tramway is laid, takes a wide curve rt. At the **Regresso**, where the tram reverses its direction, a beautiful road runs E. to Maiano. Over the road is the fine deserted Convent of La Doccia, with spacious *loggie*, said to be the work of *Michelangelo*. A little higher we pass rt. a fine fragment of the Etruscan wall of Fiesole. A little further the road ends in the Piazza of Fiesole.

2. The **Strada Vecchia** ascends more steeply and directly, l. of the road just described. Beyond the lane Tre Pulzelle (named after a famous inn which once stood here) we pass **Villa Papiniano**, once the home of Baccio Bandinelli, the sculptor. A little further, l., is a house called **Il Riposo del Vescovo**, because the bishops of Fiesole were wont to stop here before resuming their journey on a sledge drawn by oxen, in days when there was no proper road beyond S. Domenico. After passing under an arch we emerge upon a glorious *view of the valley of the Arno, its surrounding hills studded with white villas, and the mountains often capped with snow. On the hill on the further side of the Mugnone a red tower, built into a modern house, is said to be the **Uccellatoio** (bird-tower) whence Dante had his last view of Florence. Beyond it are the barren slopes of Mte. Morello (3065 ft.).

The next turning rt. leads in 4 min. to the Chapel of **S. Ansano** (admission courteously given by the Canon : ring at 2nd door below).

This Chapel was served, the end of last cent., by Canon Bandini, whose brother, a famous antiquary, gathered together many works of art from

convents secularized by Napoleon I. Some of these are works of great value and beauty; but too much reliance should not be placed on the names of the painters in a written list which is kept in the Chapel.

Passing through the Sacristy, we find a beautiful relief by *Andrea della Robbia*. The altar-piece in the Chapel—the Coronation of the B. Virgin—may be by *Cosimo Rosselli*. The front of the altar, the Adoration of the Shepherds, in terra-cotta bronzed, is ascribed to *Michelangelo*. Near the altar are 3 fragments of a fine picture of Angels casting out Demons, by *Jacopo da Casentino*. On the N. wall is a *relief of the Madonna and S. John Baptist in a garden, by *Andrea della Robbia*; and opposite is a charming holy-water stoup by the same artist, with the infant S. John, and 2 beautiful Child-angels. Further W. are 4 beautiful and subtle pictures ascribed to *Botticelli*, illustrating Petrarch's poems of the Triumph of Love, Chastity, Time, and Divinity.

Two paths diverge from S. Ansano. That to rt. (very pretty, but rough and muddy) leads to the tram-road. The paved path opposite the Chapel leads in 3 min. to the **Villa Medici**. The same point may be reached from the Strada Vecchia by taking the turning rt. beyond that to S. Ansano, and following a fine avenue of cypresses.

The Villa Medici was built for Giovanni, son of Cosimo Pater Patriae, by *Michelozzo* (1458). After his early death it was occupied by his nephews, Lorenzo and Giuliano. In 1478 a plot was formed by their rivals, the Pazzi, abetted by Pope Sixtus IV., to murder them in this villa. It was frustrated by Giuliano's inability to join the party; and was transferred to the Duomo of Florence, the act being entrusted to 2 priests, who were likely, through familiarity with holy things, to be less impeded by reverence. The signal was the priest's Communion at Mass. Giuliano was killed, but Lorenzo escaped with a slight wound. The Pazzi were almost all put to death. (Creighton, *Popes*, bk.v. ch. 3.)

In 1780 the villa was purchased by

the Countess of Orford, sister-in-law to Horace Walpole, who left it to her secretary, Mozzi. In this cent. it became the property of Mr. W. Spence. It is now the residence of an English lady.

In the grounds are 2 fine fragments of the Etruscan wall of the city. Here also was found, in 1829, a treasure of Roman coins, which, from their date, may have been left here by Catiline in his flight to Pistoia, B.C. 62.

Beyond this villa the road rises steeply. A stone on l., shamefully neglected, and covered with weeds and filth, marks the spot where a number of martyrs were put to death. It is partly built into the wall of the Convent of **S. Gerolamo**, built by Jeronimites in 1360, rebuilt in 1634, and now occupied by the Jesuits, who till lately had their head-quarters here. In 4 min. the road joins that along which the tram runs, and enters the **Piazza of Fiesole** (I, 2).

Fiesole was one of the minor Etruscan cities, measuring less than 2 m. in circumference. Its Etruscan name is unknown: by the Romans it was called *Faesulae*. The date of its subjugation by Rome is unknown. Here the Gauls defeated the Romans, B.C. 224; and here Hannibal rested in his invasion of Italy, B.C. 217. It was terribly punished, B.C. 89, for taking part in the Social War; and 10 years later it suffered the vengeance of Sulla for siding with Marius, and its lands were divided among Roman colonists. B.C. 62 it took the side of Catiline. Tertullian (*Apol.* 24) speaks of it as worshipping a goddess *Ancharia*. Its conversion to Christianity is ascribed to S. Romolo, a disciple of S. Peter, on whose Fest. (July 6) there is a picturesque procession in the evening, followed by fireworks.

At an early, but uncertain, date settlers from Fiesole founded Florence in the plain—

“Quell' ingrato popolo maligno
Che discese di Fiesole ab antico,
E tiene ancor del monte e del macigno.”
(Dante, *Inf.* xv. 61.)

That bitter rivalry prevailed between the mother and the daughter city is certain; but there is no ground for

the legend that in 1010 the Florentines took and destroyed the elder city.

The population of Fiesole is about 4000, mostly engaged in agriculture. The hills are quarried for good building stone, called *macigno*; but the finer quality (dark, with an even grain) used by Donatello and others seems no longer to be found. The women are engaged in the plaiting of straw, for a miserable pittance.

The **Piazza** probably occupies the site of the ancient Forum. Along the S. side is a pleasant row of trees, under which the makers of straw-plait sell their goods; and here is the tolerable **Ristorante Aurora**. The W. side of the Piazza is occupied by the immense **Seminary** and the **Bishop's Palace**. Opposite the latter, on the N. side of the Piazza, is the

Duomo, built by Jacopo il Bavaro, about 1028, and very well restored in the present cent. The altars in the nave, and all tawdry ornaments, have been cleared away; and the simple lines of the Church give an impression of dignity which, in Italy, is rarer and more welcome than richness. The nave is separated from the aisles by 16 plain sandstone pillars. There are no transepts. Over the W. door is a statue of S. Romolo, in coloured terracotta, by *Giovanni della Robbia* (1521).

At the E. end of the nave 2 staircases lead to the **Choir-aisles**. In the 1st Chapel S. is the *tomb of Bishop Salutati (d. 1460), by *Mino da Fiesole*, with an admirable bust. Opposite to it is the reredos of an altar now removed: the Madonna and Child, between S. Leonard and S. Antony Abbot. This is, perhaps, the most perfect work of a most graceful sculptor; and is only impaired by the feeble head of Christ which crowns it, and which may possibly be the work of an inferior artist. The next Chapel contains a picture (the Martyrdom of S. Romolo) of some interest.

The **Choir**, raised high above the nave, is striking in its simplicity. In the vault over the apse are frescoes of no great merit but that of good decorative colour.

N. of the choir is a **Winter-choir**,

recently fitted up. It contains a good *ciborium*, by *Andrea Ferrucci*.

A flight of steps leads down to the **Confessio** under the Choir. It is supported by slender columns, perhaps Roman; and contains the tomb of S. Romolo. Round the apse are ancient frescoes, much damaged, and hardly visible in the dim light. S. of the Confessio is the dark **Baptistery**, with a font supposed by some to be a Roman vase.

In a recess N. of the nave are some relics of S. Andrea Corsini, Bishop of Fiesole (d. 1373).

At the N.E. end of the Duomo stands the graceful **Campanile**, a conspicuous landmark.

Close to the Campanile is the entrance to the **Scavi**. (Admission, 50 c.; the ticket should be kept, as it includes admission to the Museum.) The excavations, begun in 1809, by Baron Schellersheim, have disclosed a well-preserved Roman theatre. The seats, and the gallery by which they were approached, are in excellent condition; and the semicircular orchestra, the stage, and the groove into which the curtain was lowered, may easily be traced. A few yards further, a balcony has been erected, from which may be seen a large fragment of the Etruscan city-wall, built of huge blocks of sandstone, mostly rectangular, without cement. In two places may be seen the openings of drains. From differences in structure it would seem that the wall was built or repaired in at least 3 ages. To the rt. are important **Roman Baths**, in which the hypocaust (or furnace under the floor, which is raised on columns of hexagonal tiles), the hot-air pipes, and the marble lining of the basins, are in good preservation.

The E. end of the Piazza is raised. Here, in the little **Palazzo Pretorio**, is a small but interesting **Museum** (for admission, see above). It contains a number of Etruscan statuettes, weapons, and implements,

a few ash-chests, some good fragments of sculpture from the theatre, the bronze figure of a wolf, a *tessera* of admission to the theatre, specimens of all the marbles used in the ancient buildings of Fiesole.

The front of the Palazzo Pretorio is decorated with the shields of the noble Fiesolan families. Fiesole had the right of possessing a *Libro d'oro*, inscription in which gave a title of nobility, and consequently access to the Grand-ducal court, to persons who contributed to the municipal expenses.

Close to the Palazzo is the little Church of **S. Maria Primerana** (10th cent.), with a quaint porch. It contains a fine Crucifixion, of the *Robbia* school.

From the W. end of the Piazza a steep path between the Seminary and the Bishop's Palace leads, in 10 min., up to the Convent of **S. Francesco**. A little below the top is a stone bench, which commands a magnificent view of the lower valley of the Arno, as far as the Gonfolina. To the rt. are the mountains above Lucca (distant 50 m.), often capped with snow; and to the right of these the mountains of Carrara (65 m.), with their white marble-quarries.

Close to this bench is the Church of **S. Alessandro**.

It is dedicated to a Bishop of Fiesole in the 6th cent., who was murdered by some who had robbed his see, and is supposed to occupy the site of a pagan temple, the columns of which were used in its construction; and a dubious tradition ascribes its foundation to Theodoric the Goth, early in the 6th cent. In 1794 it was turned into a cemetery, but is now restored as a Church.

A few yards higher the path ends in a quaint open cloister, surrounded by cypresses, in which stand the Church and Convent of **S. Francesco**, confiscated by the present Government, but bought back for the Friars Observant by subscription. They occupy the site of the citadel (1132 ft.) of the ancient town. The Church

contains a Coronation of the B. Virgin, by *Pier di Cosimo*. The Convent garden (to which ladies are not admitted) is a tangle of trees, with fine views.

From the N.E. corner of the Piazza issues the long, straggling suburb of **Borgunto**, rt. of which, about $\frac{1}{2}$ m. from the Duomo, is a curious Etruscan cistern, the **Fonte Sotterraneo**. A long flight of steps leads to a gallery roughly hewn in the rock, and a spring of pure water. Another cistern, more evidently Etruscan, and roofed with converging blocks of stone, was found close by, but has been closed. In the neighbourhood is a fine fragment of the Etruscan wall.

The drive or walk may be continued past the conspicuous Castel Poggio to (1 hr.) Vincigliata (see below), and thence to Florence in 1 hr. more.

Those who return from Fiesole on foot may take the steep road which leaves the Piazza between the Campanile and the Seavi. It runs round the shoulder of the hill, with fine views of the valley of the Mugnone, until it reaches the bottom of the cypress avenue, in the Strada Vecchia (p. 281).

Fiesole is an excellent centre for country walks, to the quarries on Mte. Ceceri, to Mte. Senario, to the Pian di Mugnone (p. 40), to Careggi, etc. Carriages may be obtained more cheaply at S. Domenico or in the Piazza than in Florence.

H.—TO SETTIGNANO. $3\frac{1}{2}$ m.

An electric tramway starts from the Piazza del Duomo: trams every hr. or $\frac{1}{2}$ hr. to Ponte a Mensola, 6 times daily to Settignano.

After crossing the Piazza Beccaria the line runs a short distance down the Via Aretina, and leaves the town by the Barriera Settignanese. Hence we may visit the Cenacolo of S. Salvi; but better by the Rovezzano trams (see Excursion I).

Near (2 $\frac{3}{4}$ m.) **Coverciano** stands, l., the imposing **Poggio Gherardo**, one of the villas which claim to be the scene of Boccaccio's *Decamerone* (see Stillman, *Nineteenth Century*, August, 1899).

3 m. **Ponte a Mensola**, where the river Mensola is crossed. A short distance l. is the Church of **S. Martino**. Over the High Altar is a triptych with *predella* in the style of *Orcagna* (1381)—the Madonna and Child, with SS. Giuliano and Amerigo, and the donor; in the wings, SS. Mary Magdalene, Nicolas, Catherine, Augustine, Gregory, and Antony Abbot. The 1st altar S. has a Madonna of the 15th cent. There are also an Annunciation, by *Fra Angelico* (?); a Madonna, by *Nero di Bicci* (1474); and 2 tabernacles of the 15th cent.

3 $\frac{1}{2}$ m. **Settignano**, ♂ (J, 4).

The village is said to derive its name from the Emperor Septimius Severus (d. at York, A.D. 211). It has long been famous for workers in stone; and produced the excellent sculptor, Desiderio (1428-1464). Here Michelangelo spent his childhood.

The parish **Church**, in the Piazza, has a *lunette* of the Madonna and Child, by one of the *Robbia*. In the adjacent Chapel of the **Misericordia** is a lovely *relief of the same subject, by *Desiderio*. In the Piazza is a large broken statue, said to be Septimius Severus.

A little more than 1 m. above Settignano is the interesting castle of **Vincigliata** (J, 3 : open Sundays and Thursdays : small fee).

The first mention of Vincigliata is in 1031, when it was the property of the Visdomini. In 1345 it came into the possession of the Albizi family. About 1365 it seems to have been partly destroyed by Sir John Hawkwood. The Albizi were Ghibellines; but in 1360, Alessandro degli Albizi, the owner of the castle, became a Guelph, and founded the Alessandri family. In the 18th cent. the castle

was deserted, and fell into decay. About 1857 it was restored, or rather rebuilt, by Mr. Temple Leader, who trained the son of his *fattore* as architect. He has gathered together in it a very valuable collection of antiquities. There is an excellent Guide-book to Vincigliata by Leader Scott (Florence, 1897).

In the *cortile* are Etruscan ash-chests, Roman sarcophagi (one of them with pagan sculpture on one side and Christian on the other), medieval carvings, and some fine works by the *Robbia*. In the **Chapel** is an Annunciation, by *Giovanni della Robbia*. There is a large collection of armour in the **Guard-room**; the **dwelling-rooms** are fitted with medieval furniture; and the **kitchens** contain curious domestic utensils. In the **Cloister** are frescoes depicting the history of the castle, by a modern painter, *Gaetano Bianchi*. There is a fine view from the top of the tower.

The woods around Vincigliata afford delightful walks. In a disused quarry Mr. Leader has constructed a pretty little lake. Hence it is a pleasant walk or drive by Maiano to Fiesole.

1 m. above Vincigliata, on a prominent knoll, stands the old fortress of **Castel Poggio**.

I.—TO ROVEZZANO. 3 m.

An electric tramway from the Piazza del Duomo : trams every 10 min.

The line is at first the same as in the preceding excursion. It leaves the town by the *Barriera Arctina*; just beyond which the *Via S. Salvi* l. (with an interesting fresco at the corner) leads to the desecrated Convent of **S. Salvi** (H, 5), now a lunatic asylum.

The **Refectory** (ring : entrance 25 c.) contains a much-praised *Cenacolo* by *Andrea del Sarto* (1527). Our Lord's face is weak and argumentative. The best figure is that of Judas, who presses his l. hand to his breast in protestation of innocence, while the

rt. hand instinctively moves forward, as if to take the sop. Andrea has undertaken a work beyond his powers, to express without theatrical exaggeration the effect of the same words on 12 hearers: he is theatrical, and he is not expressive. In the same room, and in the passage, are a number of casts left by the sculptor Bartolini. The best is a humorous figure of Pius IX.

3 m. **Rovezzano** (J, 5), only interesting as the birthplace of the sculptor. Benedetto da Rovezzano (1474-1552). He visited England, where he made a bronze sarcophagus for Card. Wolsey. Wolsey's fall prevented its completion, and it was much injured; but ultimately it was used for the burial of Nelson.

J.—TO BAGNO A RIPOLI. 4 m.

An electric tram runs from the Piazza del Duomo every 15 min.

After crossing the river by the Ponte alle Grazie, it leaves the city by the Porta S. Niccolò, runs close to the Ponte di Ferro, and then turns slightly rt. It passes the **Badia di Ripoli**, with an ancient crypt, and stops at **Bagno a Ripoli** (J, 6), so called from a Roman bath.

From Bagno a Ripoli there are many beautiful drives or walks.

1. BAGNO A RIPOLI TO ANTELLA, 2 m., with a beautiful view of S. Miniato (see below).

2. BAGNO A RIPOLI TO GALLUZZO, 7 m. The road follows the valley of the Ema, which it crosses by the Ponte a Ema.

10 min. W. of the Ponte a Ema is the Chapel of **S. Caterina**, with *fine frescoes of the Life of the Saint, by *Spinello Aretino* (?); and, over the High Altar, a Virgin and Child, with SS. Philip and Laurence, on a gold ground.

Beyond Ponte a Ema the road passes under the prominent Church of S. Margherita, and reaches the little Church of **S. Felice in Ema**, with a simple front of white marble inlaid with black. Hence there is a fine view of the Certosa (p. 289). 1 m.

further is **Galluzzo** Stat. (E, 8) on tramway between Florence and Greve (Excursion I).

K.—TO THE VIALE DEI COLLI, S. MINIATO, TORRE DEL GALLO, ETC.

An electric tram starts from the Piazza del Duomo every 30 min.

It crosses the river by the Ponte alle Grazie, and leaves the town by the Porta S. Niccolò. It then ascends the steep hill rt., and follows the beautiful Viale dei Colli for about 3 m., commanding splendid views of the city, the valley of the Arno, and the mountains which bound it N. This road forms a favourite afternoon drive.

At the top of the ascent is the **Piazzale Michelangelo**, a broad open space, ornamented with bronze copies of the artist's David, and his Day, Night, Morning, and Dawn. Here is a restaurant; and from the terrace is a *magnificent view, specially beautiful near sunset in the early spring, when the distant mountains are still capped with snow. A short distance further a steep path joins it on rt.

This path, leaving Florence by the Porta S. Miniato (only fit for pedestrians), ascends by an avenue of cypresses. It was formerly used as a *Via Crucis*. A shrine on rt. commemorates the conversion of S. Giovanni Gualberto.

Giovanni (b. 999) was a rich and gay young Florentine, who, one Good Friday, met at this spot the murderer of his brother, and was about to slay him, when, remembering the event of the day, he forgave him, raised him from the ground, and embraced him. He then rushed to the Church of S. Miniato, laid his sword on the altar, and, as he prayed, saw the Crucifix bend its head in approval of his act. He became a Benedictine monk at S. Miniato; but subsequently, desiring greater seclusion, founded an order of Hermits at Vallombrosa (p. 41). He died in 1073. His Fest. is July 12.

Mr. Shorthouse has made excellent use of a similar story in *John Inglesant*.

Just opposite the junction of this path with the Viale dei Colli is the Franciscan Church of **S. Salvatore**, built by *Simone Pollaiuolo* (1480), and called by Michelangelo, on account of its graceful simplicity, the *bella Villanella* (pretty peasant-girl). A short distance higher up are the Church and Convent of

S. Miniato al Monte (G, 6). (Ring custode's bell: no fee expected.)

S. Miniato was an Armenian prince who served in the Roman Army. Being a Christian, he was arrested at Florence during the Decian persecution (250), thrown to beasts in the amphitheatre, cast into boiling oil, and finally beheaded. His Fest. is Oct. 25.

Many Churches were founded in his honour in Tuscany; one of which, on this site, was erected at a very early time, and was yearly visited by S. Frediano, Bishop of Lucca (6th cent.). The present Church was founded by the Emperor Henry II. in 1013. It belonged, at first, to the Benedictines, then (perhaps after the rebuilding) to the Cluniacs; in 1373 they were replaced by Olivetans; who, in their turn, were displaced in 1553, when the Grand-Duke Cosimo I. turned the convent into a fortress. The Church is now used only as a cemetery chapel.

The **front** of the Church (1451) is a beautiful work of white marble inlaid with green in geometrical figures and other designs. It includes a mosaic of Christ, with the B. Virgin and S. Miniato, the gold of which flashes the afternoon sunlight all over Florence.

The **interior** consists of a nave and 2 aisles, separated by columns of brick covered with *scagliola*, or marble stucco. There are no transepts. Part of the floor of the nave is paved with slabs of white marble inlaid in black, with a zodiac and other devices. In the nave is the Altar of S. Giovanni's miraculous Crucifix, by *Michelozzo*. Over it is a canopy with terra-cotta rosettes, by *Luca della Robbia*. The rather uninteresting altar-piece, representing scenes from our Lord's life between S. Miniato and S. Giovanni

Gualberto, is of the school of *Giotto*. The Crucifix is now at S. Trinità (p. 216).

Half-way down the l. aisle opens the Chapel of **S. Jacopo**, in which is the *tomb of Cardinal Jacopo, of the Royal House of Portugal, who died in Florence in 1459, aged 26, and is said to have lived as an angel rather than a man. The monument is by *Rossellino*. The prelate sleeps gently on his bier. Above him 2 rather affected Angels carry a tablet with his name. Curtains are looped back to disclose the tomb. Opposite is a marble chair, over which is a striking Annunciation, by *Piero del Pollaiuolo* (?). In the roof are medallions by *Luca della Robbia*—the Holy Spirit amid 7 golden candlesticks, and the 4 Cardinal Virtues—among his finest works (1459). The floor is of *opus alexandrinum*.

At the **E. end of the nave** 2 good marble staircases lead to a gallery, which is separated from the choir by a screen of bossed panels of white marble, with mosaic patterns in black, and a delicate cornice. At the S. end of the screen is a white marble *pulpit, enriched with mosaics. The book-desk is formed by an eagle resting on the granite figure of a man, who stands on a lion. The choir-stalls are of good *tarsia*, ruined. The 5 windows of the apse are filled with translucent slabs of Serravezza marble. The half-cupola is filled with an impressive mosaic (1297, but restored) of our Lord between the B. Virgin and S. Miniato, with the symbols of the Evangelists. The picture of S. Giovanni Gualberto, rt. of the High Altar, is of the school of *Giotto*.

Under the Choir is a **Crypt**, or *Confessio*, approached by a flight of steps, and borne by slender columns, some of them Roman. The altar contains the relics of S. Miniato and his companions.

The **Sacristy** opens out of the S. choir-aisle. It contains 16 *pictures of the Life of S. Benedict, by *Spinello Aretino*. The story begins in the lunettes on the S. wall: 1, Benedict leaves home; 2, he mends by miracle his mother's winnowing-tray; 3, he

assumes the monastic habit; 4, he eats with his sister, S. Scholastica; 5, he rolls in thorns to subdue the flesh; 6, he becomes abbot at Vicovaro, where his brethren try to poison him; 7, he leaves Vicovaro; 8, he receives Placidus and Maurus as novices. The series then continues in the lower row on the W. wall: 9, he revives a monk crushed by the fall of a wall; 10, he relieves a monk whom a demon tempts to avoid prayer; 11, he brings a spring of water out of the ground; 12, he rescues Placidus from drowning; 13, he removes a stone on which a demon is sitting; 14, he detects the false Totila; 15, he receives Totila; 16, he dies, and is seen by S. Maurus taken into heaven. The works are vigorous and interesting, but rather commonplace. They may be compared with Signorelli's paintings of the same subject at Monte Oliveto (p. 107).

The **Campanile** of the Church, noble in its decay, is by *Baccio d' Agnolo* (1519). It was saved from destruction during the siege of 1529 by Michelangelo, who hung mattresses round it.

The Convent grounds are now a cemetery, full of monuments of recent realistic sculpture. The adjacent palace was built by Archbishop Mozzi in 1294.

Beyond S. Miniato the Viale dei Colli continues its beautiful course. In about $\frac{1}{4}$ m. a path diverges l. to the **Torre del Gallo** (G, 6), better known as Galileo's Tower, because the astronomer, residing at the Villa Gioiello, used this tower for his observations. It contains some interesting relics of Galileo—his portrait, by *Sustermans*, autographs, etc. (Apply to custode: small fee.) The adjacent house is now a Pension. 5 min. from the Torre, in the Pian de' Giullari (Jugglers' plain), is the **Villa Gioiello**, where Galileo lived 1631–42, and where, in 1637, he received a visit from John Milton.

Galileo Galilei was born at Pisa, 1564, of a Florentine family. It is said that his mind was first turned

towards physics by noticing the oscillations of a lamp in the cathedral. He became professor of mathematics in the University of Pisa, and incurred censure for adopting the new theory of Copernicus—that the earth moves round the sun. For this heresy he was condemned by the Inquisition; and passed the rest of his life under suspicion and in blindness. His invention of the telescope, and discovery of the satellites of Jupiter, increased his disfavour. He died in 1642.

A short drive from the Pian de' Giullari leads to the Church of **S. Margherita**, on the top of a steep hill, whence there is an admirable view. Thence we may descend steeply to (2 m.) the iron bridge over the Arno, and the Porta S. Niccolò.

From the Pian de' Giullari we may return to the Viale de' Colli another way, passing the village of **Arcetri** (*arx vetus*), the Observatory (L), the Villa Capponi (rt.), and descending the steep Via S. Leonardo. A few yards rt. of the spot where this road cuts the Viale, the Via Costa S. Giorgio descends steeply to the Porta S. Giorgio (F, 6, p. 242). It passes rt. the interesting old Church of **S. Leonardo** (if closed, ring the priest's bell on rt.). It contains a very ancient and curious *pulpit with sculptured panels, brought as spoil from Fiesole in 1010, and placed in the Church of S. Pietro Scheraggio until the destruction of that Church in 1783. A picture close to the pulpit is ascribed to *Nero di Bicci*.

The fine **Porta S. Giorgio** has, over its outer arch, an early and very spirited relief of S. George on horseback. Inside the gate is a damaged fresco. The street becomes very steep and picturesque inside the gate, and is now occupied by poor people. It branches into 2 divisions, one of which ends in the Via de' Bardi, and the other in the Piazza S. Felicità.

Beyond the street just described the Viale opens into a broad space, the Piazzale Galileo. Rt. are steps descending through very pretty gardens

to the Porta Romana. The road which contains the tramway turns l. Where it cuts the cypress avenue of the Poggio Imperiale the excellent private hospital, **Villa Betania**, stands on rt. Just beyond this the electric tramway ends at the Stat. **Gelsomino** (F, 6), where it meets the steam tramway from Porta Romana to Greve (see Excursion L).

L.—TO THE CERTOSA, L'IMPRUNETA, AND THE CHIANTI. By steam-tram.

Miles.

- Florence.
 1¼. Due Strade.
 3. Certosa.
 4½. Tavarnuzze.
 L'Impruneta. 3¼, by road.
 11. S. Casciano.
 19. Greve.

As far as Certosa, 16 trains daily, in 25 min.; to Tavarnuzze, 14 trains daily, in 40 min.; to Greve, 4 trains daily, in 1 hr.

Frequent public carriages run from Porta Romana to Certosa.

The train, after leaving the Porta Romana, ascends l., through an avenue of ilex trees, towards the Poggio Imperiale. It passes, at the bottom of the avenue, some worthless statues which belonged to the ancient façade of the Duomo.

1 m. **Gelsomino** Stat., junction for electric tramway to the Piazza del Duomo (p. 286).

5 min. hence is the **Poggio Imperiale** (F, 7), a large tasteless palace built by Maddalena, wife of Grand-Duke Cosimo II., about 1622. It is now used as a girls' school. Adjoining it l. is a cavalry barrack; at the end of which a steep lane rt. is the Roman road between Florence and Siena.

1¼ m. **Le Due Strade**. Here the tramway joins the Via Senese. (Carriages, etc., save a short distance by following the latter road from the Porta Romana to this point.)

A short distance beyond Le Due Strade the road passes rt. Allori (E, 7),
Cent. It.

the cemetery for persons who do not belong to the Roman Catholic Church. (Bell at gate: the secretary, Sig. T. Marucelli, is at 2 Via de' Geppi, Lung' Arno Guicciardini.)

2 m. **Galluzzo** (E, 8).

3 m. **Certosa** (D, 8).

The Carthusian reform of the Benedictine rule was founded by S. Bruno at the Grande Chartreuse, near Grenoble, in 1084. When a student in Paris, he was struck with awe by seeing the corpse of his teacher, a man famed for piety, rise from the bier and exclaim, "By the just judgment of God I am condemned." Bruno retired to the forest near Grenoble. He died in Calabria (1100). His Fest. is July 18.

The Carthusian rule was most severe. The monks lived each in a little house of his own, and they never met except in Church and (on festivals) in the Refectory. It was intended that the simplicity of the monasteries and the churches should correspond to the poverty of the Order; but in time they came to excel all other Orders in magnificence. The Certosa near Pavia is probably the most sumptuous church in Italy.

The Certosa of the Val d' Ema was founded by Niccolò Acciaiuoli (1341). The architect is said, with little reason, to have been *Orcagna*. Only a few monks are now left to take care of the buildings.

The Convent stands on a hill between the little rivers Ema and Greve, and rather suggests a castle than a religious house. An ancient **gateway** rt., surmounted by a statue of S. Laurence, marks the former enclosure, beyond which no monk was allowed to pass, and within which no woman might enter. After passing through a vineyard, we enter the monastery, where, at the foot of a fine flight of steps, a monk is allotted to each party as guide (fee 1 l.); care being taken as far as possible for the convenience of those who cannot speak Italian.

The **Church** is not beautiful. It contains some good stalls, and some

worthless pictures, by *Poccetti*. The pavement is handsome. A Gothic Chapel rt. contains some early frescoes of no great merit. A staircase descends to the **Crypt**, which contains the tomb of Card. Angelo Acciaiuoli, by *Donatello* (?), and tombs of other members of the same family. That of the founder is perhaps by *Orcagna*.

The **Chapter-house**, on the level of the Church, contains a *Crucifixion, by *Albertinelli* (1505); and the tomb of Leonardo Buonafede (d. 1545), by *Francesco da Sangallo*.

In the **smaller cloister** are a well, said to be designed by *Michelangelo*, and, over the door, a group of the Madonna and Angels, by one of the *Robbia*. Round the **larger cloister** are ranged the little houses of the monks, each provided with a bedroom, a sitting-room, an oratory, and a small garden. One of these houses is open to view.

In the **Refectory** is a *pulpit by *Mino da Fiesole* or one of his pupils.

Opposite the Church is an apartment, furnished in bad taste, for distinguished visitors, among whom were several popes.

At the end of a long passage is the **Spezeria** (pharmacy), where an excellent liqueur (*certosa*) and good perfumes are sold for the benefit of the brethren.

Returning to the tram-line, we proceed to

4½ m. **Tavarnuzze**, a squalid village. Hence we visit (3½ m.) **L'Impruneta**.

A carriage with 2 horses from Tavarnuzze to L'Impruneta, and thence to Florence by Poggio Imperiale, costs about 16 l.

L'Impruneta derives its name from a coal-black image of the B. Virgin, which cried aloud when a labourer discovered it with his spade, and is credited with many miracles. The little town is a centre of the straw-plaiting industry, produces excellent tiles and coarse pottery, and is celebrated for its immense cattle-fair (Oct. 18).

There is little to be seen at **L'Impruneta**. The Piazza is flanked

by *loggie*, and one side of it is formed by the Church, rebuilt in 1593 at the expense of *Francesco Buondelmonti*. It contains some very important works by *Luca della Robbia*; a Tabernacle for the miraculous Madonna, with figures of SS. Paul and Luke, and a *predella* with the Life of the B. Virgin (the architectural work perhaps by *Michelozzo*); a Tabernacle for Holy Oils, with SS. John Baptist and Augustine, and a **predella* of flying angels; 2 canopies over altars; a Crucifixion; and *2 exquisite reliefs of the Madonna and Child.

A walk of 1 hr. leads to the **Santuario** (1755 ft.), with a shrine and a lovely view.

Beyond Tavarnuzze the valley contracts. Delightful walks may be taken in the woods rt., which, in spring-time, are full of wild flowers.

11 m. **S. Casciano** (p. 121). Here the line enters the rich valley of the Chianti, famous for its excellent wine.

19 m. **Greve**, the chief town of the Chianti.

M.—TO BELLOSGUARDO. 2 m.

The shortest road to Bellosguardo leaves the town by the *Barriera Petrarca*, or Bellosguardo, to reach which we must pass through the very squalid quarter W. of the Carmine. We ascend the steep road almost opposite the gate as far as the disused Convent of S. Francesco di Paolo, then turn rt., and reach an open space much like an English green. Rt. is the Church of **S. Vito**, founded by the Templars in 1019, but now belonging to the Buonomini di S. Martino (p. 222).

On the opposite side of the green is the massive **Villa Nuti**, built for the Strozzi by *Cronaca*. Above this house, we reach in 3 min. another little green, with a well, by which we turn l. to reach **Villa Bellosguardo** (E, 5). Just outside this house the

road commands a splendid view of the valley below Florence.

If we cross the second green we find a perfectly different view of the rich valley studded with white villas.

A steep road near Villa Bellosguardo descends to the Porta Romana. Another road runs S. from the second green to (2 m.) **Marignolle** (D, 7), where the antiquary, Sig. Bardini, has a villa full of curiosities (admission by card, to be obtained at his house in Piazza dei Mozzi, p. 241).

Lovers of Mrs. Browning will hardly need to be reminded of her description of Bellosguardo in *Aurora Leigh*, vii. 515.

The return to Florence from Bellosguardo may be made by way of Monte Oliveto. We return to the Church of S. Vito, pass its quaint front, and descend by a steep footpath for 7 min. Here (at No. 6) we pass through a gate, and, on reaching a second gate, ring, and pay 30 c.

The Convent of **Monte Oliveto** (E, 5) was founded by Bernardo Tolomei himself (see Mte. Oliveto Maggiore, p. 107) about 1330, enclosing a chapel given to him by the Strozzi, which still remains under the present Church. The Convent is now a Military Convalescent Hospital.

The **Church** is a fine building, but all its works of art have been removed. In the canon's residence a sadly damaged fresco, by *Sodoma* (?), has been discovered. In the grounds a knoll, planted with iris, and surrounded by a ring of cypresses, offers a splendid view.

Hence we descend in 5 min. to the Via Pisana, a short distance outside the Porta S. Frediano (E, 5).

N.—TO LASTRA-SIGNA. 8 m.

A steam tramway starts from the Piazz di Cestello, Lung' Arno Soderini: 8 trains daily, in 1 hr.

The line leaves the town by the Porta S. Frediano, passing, 1, Mte. Oliveto and the extensive grounds of Villa Strozzi.

3 m. **Ponte a Greve**. The line crosses the river Greve.

5½ m. **Fornaci**. Hence a road leads N. to (1½ m.)

Badia di Settimo.

The Monastery was founded by a Conte di Borgonuovo about 984, and given to Benedictines, who, in the 11th cent., accepted the Vallombrosan reform from S. Giovanni Gualberto. That abbot accused Peter, Bishop of Florence, of simony, but could not persuade the Pope, Alexander II., to investigate the charge. Thereupon Pietro Aldobrandini, a Vallombrosan monk, offered to establish it by walking between 2 blazing piles of wood, 10 ft. long; and, passing through the ordeal without harm, received the epithet *igneus*. He died Cardinal-bishop of Albano. The Bishop of Florence, though he did not resign his see, passed the rest of his life in retirement.

The Convent is now a farm. The old fortified gateway is very picturesque. The **Church** contains a fine ciborium, a noble *Christ between 2 Saints, by one of the *Robbia*, and a picture ascribed to *Andrea del Castagno*.

7 m. **Lastra**, with picturesque fortifications.

8 m. **Ponte a Signa**. The return to Florence may be made by the rly. the other side of the river (see p. 31).



INDEX AND DIRECTORY

TO

CENTRAL ITALY, 1907.

When more references than one are given, the detailed account is indicated by the first reference.

Abbreviations: Alb. = Albergo; Trat. = Trattoria; Ost. = Osteria; Rest. = Restaurant; B. = Breakfast; L. = Lunch; D. = Dinner; P. = Pension; R. = room; l. = lire; c. = centesimi; Dil. = Diligence; Vett. = Vetturino.

It should be remembered that prices in Italy are seldom fixed; and that inquiry, and sometimes bargaining, may be necessary.

A

ABETONE PASS, 10. See

BOSCOLUNGO.

ACQUALAGNA, 183, 173

Alb. Leone d'Oro.

ACQUAPENDENTE, 122,
72

Alb. Gatti Magara,
fair.

AGNES, S., of Montepul-
ciano, 109

AGOSTINO NOVELLO, S.,
104

ALBACINA, 174, 194

ALBEGNA, 71

No Inn.

Post to Magliano and
Pitigliano.

ALBERESE, 70

ALESSANDRO, S., 284

ALEXANDER VI., 126

ALFIERI, 237

ALLORI, 289

ALSIMUM, 75

ALTOPASCIO, 39

ALVERNIA, 42. See

LA VERNIA.

AMALASUNTRA, 64

AMBROSE, S., 234, 273

Cent. It.—viii. 1907.

AMELIA, 181

Alb. Patrassi.

Dil. from Narni, 2 l.

ANCONA, 168, 174, 185

Hotels: Vittoria, fair

(R. from 3 l. 50 c.,
D. 5 l.); Pace, on quay,
tolerable (R. from 2 l.
50 c., D. 4 l., Omn. 1 l.);
Milano, near Stat., fair
(R. from 3 l.).

Cab from Stat., 1 l.
(at night, 1 l. 50 c.);
for 1 hr. 1 l. 50 c.;
subsequent $\frac{1}{2}$ hr. 60 c.

Tram from Stat. to
Theatre, 15 c.

Steamboats to
Venice, Trieste, Zara,
Piraeus, etc.: see *Indi-
catore Ufficiale*.

ANDREA DEL SARTO, 221

ANELLO, SANTO, 142

ANGELICO, FRA, 263

ANGHIARI, 128

Alb. Flaviani.

ANGUILLARA, 120

ANSEDONIA, 72

ANTIGNANO, 68. See

LIVORNO.

ANTONINO, S., 263, 2, 222,
224

ANTRODOCO, 196

Alb. Mancini.

APUAN MOUNTAINS, 15

AQUILA, 196

Alb. Sole; Italia.

ARBIA, 107

ARCETRI, 288

ARCEVIA, 182

Ost. Spadoni.

ARDENZA, 68

Pension: Villa Mar-
gherita. English land-
lady; facing sea, ten-
nis; 7 to 12 l.; summer
only. See LIVORNO.

AREZZO, 46, 128

Post and Telegraph:
Piazza Amedeo.

Alb. Inghilterra,
clean, obliging host (R.
2 to 4 l., D. 3 to 5 l.);
Vittoria (same prices);
Stella (cheaper).

Dil. twice daily to
Mte. S. Savino.

Vett.: Alessio Car-
riaggi, Via Beccaria;
Fregiati.

ARIOSTO, 44

ARNO, river, 44, 200, 205

ARQUATA, 195

Alb. Petrucci.

ASCIANO, 107, 110

Alb. Sole, good.

ASCOLI, 190, 178, 195

Alb. Italia; Bandiera, poor.

ASSISI, 149, 159

Cab : From Stat., 1 l.

*Alb.*Leone*, in middle of town, English landlady, comfortable (R. 1 l. 50 c., D. 3 l. 50 c. with wine, Omn. 1 l.); *Subasio*, close to S. Francesco (R. from 2 l. 50 c., D. 3 l. 50 c., Omn. 1 l.); *Minerva*, unpretending; *Porziuncula*, near S. M. degli Angeli.

Photographs : *Lungghi*, near S. Francesco.

Amphitheatre, 157

Carceri, 158

Churches, etc.:

Cappella dei Pellegrini, 156

S. Chiara, 158

Chiesa Nuova, 157

S. Damiano, 158

Duomo, 157

S. Francesco (lower Church), 152

S. Francesco (upper Church), 155

S. M. degli Angeli, 151

Forum, 157

History, 149

Pal. del Capitano, 157

Porziuncula, 151

Tempio di Minerva, 157

Theatre, 157

ATTIGLIANO, 65, 113

AUGUSTINE, S., 36, 67, 75, 89, 136

AVENZA, 13

B

BACCANO, 123

BACCHETTONA, LA, 29, 84

BADIA A PRATAGLIA, 43

Pension at Boscoverde, 2 hrs. from Bibbiena, 8 l., June to Sept. Apply to Miss Stewart Wilson, 3 Via del Sole, Florence.

Pensione *Sanesi*, 2800 ft.: resident doctor.

BAGNAIA, 117

BAGNI DI LUCCA, 11, 16, 17

Hotels at Ponte: **Pagnini* (P. from 6 l.); *Pera*; *des Bains* (similar prices); *Bellevue* (P. from 5 l.); *New York*.

At Villa, **Hotel *Continental** (P. 7 to 8 l., lawn-tennis); *Victoria*; *Trattoria Alpina* (clean and cheap).

Hôtel delle Terme (formerly palace of Grand Duke of Tuscany); about two miles above Ponte; quiet and comfortable.

English Church Service at Villa in summer: Sundays, 8, 10.30, 5; Chaplain, Rev. Nigel Honiss.

At Ponte, Casino and Reading-room with Library.

BAGNI DI MONTECATINI, 39. See **MONTECATINI.**

BAGNI DI ROSELE, 70

BAGNI DI S. FILIPPO, 121

BAGNI DI S. GIULIANO, 31

BAGNO A RIPOLI, 286

BAGNOREA, 65

BARGA, 11

Alb. Casciani, Sammartini.

BARGILIO, 11

BARTOLO, S., 88, 90

BASSANO TEVERINO, 65

BASTIA, 149

BELCARO, 105

BENEDICT, S., 108, 195, 287

BERNARDINO, S., 91, 105, 138, 146

BETTONA, 158

Alb. Minelli.

BEVAGNA, 162

Alb. Marini.

BIANCHI and NERI, 1, 222

BIBBIENA, 42

Alb. Amorosi.

BIEDA, 118

BISENZIO, river, 31

BIVIGLIANO, 40

BOCCACCIO, 85, 122, 280, 285

BOCCA D'ARNO, 28

Alb. Ascani (P. 7 l.).

BOLSENA, 64, 122

BOMARZO, 118

BONAVENTURA, S., 65

BONIFACE VIII., 63, 183

BORGHETTO, 66, 123

BORGO ALLA COLLINA, 44

BORGO A MOZZANO, 12

Alb. Fontana; Italia.

BORGO S. LORENZO, 41

Alb. Pergola.

BORGO S. SEPOLERO, 128

Alb. Fiorentino.

EOSCOLUNGO, 10

Hotels: **Ossatti* (P. 7 to 12 l.); *Cimone* (simple, comfortable); *Bellini*, beyond Abetone Pass.

Lodgings.

BOSCOVERDE, 43. See

BADIA A PRATAGLIA.

BRACCIANO, 120

Alb. Sabazio, fair (R. from 1 l.); *Posta.*

BRACCIO FORTEBRACCIO, 128, 133

BROWNING, E. B., 244,
207; 7, 230, 277, 291
BROWNING, R., 244, 18;
8, 167, 189, 216, 219,
221, 262
BROZZI, 278
BUCINE, 46
BULICAME, 113, 118
BUONCONVENTO, 121
Alb. *Cavallo Inglese*.
BUONDELMONTI, 226
BUONUOMINI DI S. MAR-
TINO, 222
BYRON, 28, 56, 85

C

CAGLI, 182, 173
Alb. *Italia*.
CALAMITA, MTE., 76
CALCI, 28
CALDINE, LE, 40
CALMAZZO, 172
CAMAIORE, 16
CAMALDOLI, 43
*Hotel in summer.
CAMERINO, 193
Alb. *Leone*.
CANILLUS, 120, 124
CAMOSCIA, 52
CAMPALDINO, 44
CAMPI, 9
Alb. *Maffai*.
CAMPIGLIA, 69
Alb. *Becconi*.
CANTIANO, 173
Alb. *Leone*.
CAPOLIVERI, 76
CAPPELLA, BIANCA, 278
CAPPONI, GINO, 221
CAPRAIA (Arno), 30
CAPRAIA, island, 76
CAPRANICA, 119, 120
Alb. *Anjelo*.
CAPRAROLA, 122
CAPRESE, 129, 43

CARAFFA, CARD., 215
CARCERI, 158
CAREGGI, 279
CARMELITES, 244
CARRARA, 13
Alb. *Posti*, good.
CARTHUSIANS, 289
CASA, LA SANTA, 187
CASCIANA (Baths), 29
Stabilimento.
CASCINE (Pisa), 28
CASENTINO, 41
CASTEL D'ASSO, 118
CASTEL DEL PIANO, 112
Dil. to Mte. Amiata,
2 l. 50 c.
CASTEL FIORENTINO, 84
Alb. *Italia*.
CASTELFIDARDO, 186
CASTELLO, 9
CASTELNOVO DI GAR-
FAGNANA, 12, 15
Alb. *Globo*; *Posta*.
CASTELNOVO DI VAL
DI CECINA, 84
Alb. *Italia*; *Venezia*.
CASTELRAIMONDO, 193
Alb. *Leone*.
CASTIGLIONE DI GAR-
FAGNANA, 12
Pens. *Mignani*; Piazza
Umberto (P. from 5 l.).
Post-car twice daily
from Borgo a Mozzano,
2 l. 60 c.
CASTIGLIONE DE'
PEPOLI, 9
Hydropathic Estab.
CASTIGLIONE DEL
LAGO, 56
CASTIGLIONE FIOREN-
TINO, 51
Alb. *Tanti*; *Luperi*.
CASTRUCCIO CASTRACANI,
2, 7, 32
CATHARI, 59, 214, 234, 242
CATHERINE OF SIENA, S.,
91
CATILINE, 1, 5, 282
CATTOLICA, LA, 166
CECINA, 69, 77
Alb. *Universo*, fair
(R. from 1 l. 50 c., D.
2 l.); *Roma*.
CELLOLE, 90

CERI, procession, 135
CERTALDO, 85
Alb. *Europa*; *Boc-*
caccio.
CERTOSA (Pisa), 29
CERTOSA (Val d'Ema),
289
CERTOMONDO, 44
CERVETRI, 75
CETONA, 53
CHIANA, river, 46
CHIANCIANO, 110
CHIARA, S., 151. See
CLARE, S.
CHIARA, S., of Montefalco,
163
CHIUSSI, 56, 110
Alb. *Corona*, comfort-
able (R. from 1 l. 50 c.,
D. 2 l. 50 c. with wine);
Etruria, at Stat., fair.
Place in carriage
from Stat. to town, 1 l.
or less.
Post - carriage to
Città della Pieve, 1 l.
50 c.
Carriage to Cetona
and back, 5 l.; ret. by
Sarteano, 7 l. 50 c. To
Città della Pieve, 5 l.;
to Perugia, by L. Trasi-
meno, 25 l.
CHIUSSI (Casentino), 43,
129
CICERO, referred to, 176,
178, 188, 196
CIMONE, MTE., 10
CINTOLA, LA SACRA, 8
CITERNA, 128
CITTÀ DELLA PIEVE,
58, 56
Alb. *Garibaldi* (R.
from 1 l. 50 c.; D. 2 l.).
Post - carriage to
Chiusi (1 l. 50 c.).
CITTÀ DI CASTELLO,
130
Alb. *Cannoniera*, poor
(R. from 2 l.).
Train and Post-
carriage to Pieve S.
Stefano, daily, 1 l. 50 c.;
ret., 2 l. 25 c.

CIVITA CASTELLANA, 123, 66

Alb. *Nataucci*, Corso Umberto I., clean, fair good, civil landlord (R. 2 l.).

Dil. from Stat., 1 l.

Vett.: *Dom. Trovanti*.

Carriage from Stat., 4 l. (or, 2 horses, 8 l.); to Falleri and back, 5 or 10 l.; to Nepi and back, 8 or 15 l.; to S. Oreste and back, 10 or 20 l.

CIVITAVECCHIA, 75

Alb. *delle Terme*; *Orlandi*, dear; *Traiano* (R. 3 l., D. 2 l. 50 c.).

CIVITELLA DEL TRONTO, 190

Alb. *Zunica*.

CLARE, S., 151, 158; see *CHIARA, S.*

CLITUNNO, 175**COLFIORITO, LAGO DI, 193**

Alb. *Bonnelli*.

COLLE, 85

Alb. *Bel Soggiorno*, fair.

Carriage to Volterra, 12 l.; Dil. 2 l.

COLLE SALVETTI, 68, 69**COLLI TUFARINI, 75****COLONNA, 70****COLONNATA, 14, 279****COMPIOBBI, 45****CONSUMA, 45**

Loc. *Palmira*, bad.

CORCHIANO, 125, 66**CORESE, 66, 196****CORNETO, 73, 72, 119**

Alb. *Giudici*, unpretending, food fair.

Carriage to Tarquinii, 10 l.

CORPORALE, IL SANTO, 59, 62, 64**CORSIGNANO, 112. See PIENZA.****CORTONA, 52**

Alb. *Nazionale*, oblig-

CORTONA—continued.

ing landlady (R. from 2 l., P. 7 to 10 l.),

Post-carriage from Stat., 1 l.

Vett.: *Carriaggi*, Via Nazionale.

COSA, 72

COSSA, *BALDASSARRE* (JOHN XVIII.), 213

COVIGLIAIO, 40

Pens. (8 to 11 l., wine incl.). Address Hotel Helvetia, Florence.

CRISTINA, S., 64**CROSS, HOLY, 239, 48****CUPRA MARITTIMA, 189****CURES, 66****CUTIGLIANO, 10**

Alb. *Tre Potenze* (R. 3 l.).

Pens.: *Jennings*; *Belini*.

Dil. daily to S. Marcello (1 l. 50 c.); to Abetone (4 l.).

D

DANTE ALIGHIERI, 222, 86, 88; house, 222; monument, 237; tower, 281; portrait, 271; quoted or referred to, 3, 4, 17, 20, 22, 30, 32, 37, 43, 44, 56, 64, 65, 90, 113, 116, 133, 151, 183, 213, 222, 226, 227, 282

DERUTA, 164

Alb. *Leone di Caprera*.

DIACCETO, 45**DICKENS, C., 14****DOMINIC, S., 229****DONATELLO, 271****DONATUS, S., 49****E****ELBA, island, 76, 69, 71**

ELIZABETH, S., of Hungary, 239

EMA, river, 286, 289**EMPOLI, 30, 84**

Alb. *Aquila Nera*, 34
Via del Giglio, simple, clean, cheap; *Sole* (R. 2 l. 50 c.); *Giappone* (R. 1 l. 50 c.).

ENNIUS, 13**ESINO, river, 174**

ETRUSCANS, xx, 49, 54, 56, 63, 70, 74, 81, 119, 124, 144, 266

F**FABRIANO, 174, 182, 188, 194**

Alb. *Campana*, rough (R. 2 l., D. 2 l. 50 c., wine included).

FABRICIUS, 122**FALCONARA, 168, 174****FALLERI (FALERIUM NOVUM), 124****FALTERONA, MTE., 44****FANO, 167, 172, 174**

Alb. *Nolfi* (R. from 2 l. 50 c.); *Moro*.

Post-carriage to Fossato by Furlo Pass.

FANTI, GENERAL, 217**FARA SABINA, 66, 196****FARFA, 66****FELICITAS, S., 242****FELIX, S., of Nola, 242****FERENTO, 117**

FERMO, 188

Alb. Vittoria, Milano, both fairly good; *Posta Vecchia*, small, moderate.

FIGULLE, 59

Alb. Rienzi.

FIESOLE, 280, 40

Alb. Aurora, with Rest., fair (P. from 8 l.).

Electric Tramway from Florence every 20 min.

Medical Man: *Dr. Grazzini*.

Convalescent Home: *Miss Mabel Smith*, Villa Rosa.

The *Blue Nuns* have now a **Hospital for paying patients** at S. Gerolamo (p. 282).

FIGLINE, 9

Alb. Fossi.

FILIPPO BENIZZI, S., 220

FINA, S., 87

FIUMALBO, 10

Alb. Cimone (R. 1 l.).

FLORENCE (FIRENZE),

199, 10, 31, 40, 41, 45, 84, 121

Railway Stats.: *Centrale* (for all lines); *Campo di Marte* (for most trains to Rome).

Tariff for Porters: 20 c. for each heavy article.

Cabs: From Stat. to town, or for any distance in town, 1 l.; at night, 1 l. 30 c.

By time, 1 l. 20 c. for first $\frac{1}{2}$ hr., 80 c. for each subsequent $\frac{1}{2}$ hr.; at night, 2 l. and 1 l.

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Omnibus: From Piazza della Signoria to the principal gates, 10 c.; festivals, 15 c.

Tramways: From Piazza della Stazione

FLORENCE—continued.

to Brozzi, Poggio a Caiano, and Prato (Steam).

From Piazza Cestello (D. 6) to Lastra-Signa (Steam).

From Porta Romana to Certosa and Greve (Steam).

From Via dei Pecori (I. 7) to Rifredi and Sesto (Electric).

From Piazza del Duomo to S. Domenico and Fiesole; to Ponte a Mensola and Settignano; to Rovezzano; to Bagno a Ripoli; and to the Viale dei Colli, S. Miniato, and Gelsomino (Electric).

From Piazza dei Giudici, round the N. of the city, to Piazza degli Zuavi (Electric).

(For times and fares, consult the *Orario dei Tramways Fiorentini*, 10 c.).

Post Office: Loggia degli Uffizi (H. 9).

Telegraph Office: Palazzo Nonfinito, 12 Via Proconsolo (K. 8).

Branch Post and Telegraph Offices: Via de' Vecchietti (H. 7); Via de' Fossi (F. 6); Piazza Cavour (P. 2); Piazza S. Lorenzo (I. 6); Piazza Beccaria (P. 10); Porta Romana (outside gate, A. 11); and others.

Letter-boxes, painted green, are to be found in many places. Boxes marked "Stampe" are for printed matter.

The postage for Florence and suburbs is 5 c.

Hotels: First Class. *Anglo-American* (D.

FLORENCE—continued.

3. 4), 7 Via Garibaldi (R. from 3 l. 75 c.; P. 8 to 10 l.).

***Bristol** (F. 7), Lung' Arno Amerigo Vespucci (R. 4 to 6 l.; P. 9 to 12 l. 50 c.; March to June, 10 to 15 l.).

De la Ville (E. 6), Piazza Manin (R. from 3 l. 50 c.; P. 12 l. 50 c. to 15 l.; no P. in March and April).

***Grande Bretagne** (G. 8), 8 Lung' Arno Acciaiuoli (R. 6 l., L. 4 l., D. 6 l.; no P.).

Grand Hotel de la Paix (E. 6), Piazza Manin (R. 8 l.; P. 13 to 18 l.).

Italie (E. 6), Lung' Arno Am. Vespucci (R. from 5 l. The most expensive hotel).

Minerva (G. 6), Piazza S. Maria Novella (R. from 4 l., P. from 10 l.).

***New York** (F. 7), Piazza Ponte alla Carraia (P. 11 to 15 l.).

Nord (G. 8), Piazza S. Trinità (P. 8 to 10 l.; old-fashioned, comfortable).

Paoli (M. 11), 12 Lung' Arno Zecca Vecchia (R. from 5 l. 50 c., P. 12 l. 50 c. to 19 l.).

Russie (G. 8), 10 Lung' Arno Acciaiuoli (R. from 4 l. 50 c., P. 8 to 10 l.).

Savoia (I. 7), Piazza Vittorio Emanuele (P. 10 to 15 l.; no P. March to May 15).

***Victoria** (C. 3, 4), 44 Lung' Arno Am. Vespucci (Landlady English; excellent hotel; convenient suites of apartments).

Washington (E. 6), 6 Lung' Arno Am. Ves-

FLORENCE—*continued.*

pucci (R. from 5 l., P. from 10 l.).

Hotels: Second Class.

(These are good and comfortable houses, but of a quieter style than those which are mentioned above. At some of them English is not spoken. To some, Restaurants are attached, at which the visitor can dine at *prix fixe* or *à la carte*, paying for his meal at the time. Few of these hotels have lifts.)

Alliance (D. 4), Via Curtatone (P. 6-8).

**Boncianni* (H. 5), 23 Via Panzani (R. from 2 l. 50 c.; P. from 8 l. Excellent Restaurant, moderate prices).

**Cavour* (K. 8), 5 Via Proconsolo (R. from 3 l., D. with wine, 4 l. 50 c., P. 8 l. 50 c. to 10 l. Lift. Good Rest.).

**Helvetia* (H. 7), Via Strozzi (comfortable, moderate prices. Lift).

Baglioni, Via de' Panzani.

Milano (H. 6), 12 Via Cerritani (R. from 4 l., P. from 8 l.).

Porta Rossa (G. 8), Via Porta Rossa. (Rest.).

Pensions. (These differ little from hotels; but the prices are usually lower, and include wine. Many persons prefer a Pension as being quieter than an hotel. The chief drawback, which, however, they share with most hotels of the first class, is that meals can only be obtained at the fixed hours.)

FLORENCE—*continued.*

Balestri (I. 10), Piazza d'Arno (P. 4 to 6 l.).

Barbensi (E. 7), 13 Lung' Arno Guicciardini (P. 7 to 9 l. Large house, much frequented).

**Bellini* (E. 5), 22 Lung' Arno Am. Vespucci (P. 8 to 12 l.).

Gonnelli (D. 4), 40 Via Montebello.

Jennings (L. 11), Lung' Arno Zecca Vecchia, and 71 Corso dei Tintori (P. 6 to 8 l.).

Lucchesi (L. 11), 16 Lung' Arno Zecca Vecchia (P. 7 l. 50 c. to 9 l.).

Moggi (K. 3), 3 Piazza Indipendenza (P. 7 l.).

Pendini (H. 7), 2 bis, Via Strozzi (P. 6 to 9 l.).

**Piccioli* (G. 8), 1 Piazza S. Trinità (P. 8 to 10 l.; lift; excellent).

**Miss Plucknett* (H. 7), 1 Piazza Vitt. Emanuele (P. 7 l.; quiet, recommended).

Sini (K. 10), 8 Lung' Arno delle Grazie.

**White* (L. 11), 2 Piazza Cavalleggiere (P. 6 to 10 l.; English landlady).

Erica, 9 Via Gustavo Modane (P. 6 to 8 l.).

Furnished Apartments in all the best parts of the city; e.g. Lung' Arno Acciaiuoli (G. 8), Nos. 2, 20, 24 (sunny); Via Venezia (O. 4), Nos. 2 and 10; *Miss d'Esterre Hughes* (P. 7), 2 Via Giuseppe Giusti (del Mandorlo); *Mrs. Jones* (F. 6), 42 Via Porcellana; **Miss Parkes* (P. 4), 28 Viale Principe Amedeo (excellent cooking, if desired; moderate terms); *Signora Giulia Biagiotti*

FLORENCE—*continued.*

(English), 9 Via Lamar-mora (recommended).

Restaurants:

**Boncianni* (H. 5), 23 Via Panzani; good, moderate.

**Capitani* (G. 7), 11 Via Tornabuoni; excellent, expensive.

**Donez e Neveux* (G. 7), 16 Via Tornabuoni; excellent, expensive.

**Gambrinus* (H. 7), Piazza Vittorio Emanuele; good, German beer, tables in open air.

Melini (I. 7), Via Calzaoli; good, rather dear.

Tazza d'Oro (I. 7), 9 Via Calzaoli; moderate.

Cafés:

Antico Bottegione (I. 6), 1 Piazza del Duomo.

Gambrinus (see above).

Marsala, Vermouth, etc., with soda water, and cakes, can be obtained at all confectioners' shops, and many grocers'.

Tea Rooms:

**The Albion* (H. 7), Via Vecchietti, adjoining Vieusseux's Library; excellent, managed by English ladies.

OFFICES, SHOPS, ETC.

(The principal shops are in the Via Tornabuoni and the Via Calzaoli, and will be found without trouble. It will be sufficient to notice here some good houses which are less easy to find).

Agents (Tourists' tickets, carriage of goods, etc.):

French, Lemon and Co., 4 Via Tornabuoni.

FLORENCE—continued.

T. Cook and Sons, 10
Via Tornabuoni.

A. Higgs, 1 Via de'
Pecori (also house-
agent).

Hunbert, 20 Via
Tornabuoni (represents
Gaze).

Mecchi, 8 Piazza Sig-
norina, and *Meyer and*
Gloor, 26 Piazza S. M.
Novella (goods).

Baker (English) :
Balboni e Müller, 5 Via
Vigna Nuova.

Banks :

French, Lemon and
Co., 4 Via Tornabuoni.

Haskard, 3 Piazza
Antinori.

Whitby, Maquay and
Co., 5 Via Tornabuoni.

Fioravanti, 5 Via
Cerritani, and *Pestellini*
in same street (also good
money-changers).

Book-binders : *Gian-
nini*, 19 Piazza Pitti ;
Dori, 14 Borgo S. Apos-
toli.

Booksellers : *Loe-
scher*, 20 Via Torna-
buoni (all languages) ;
Paggi, 15 Via Torna-
buoni ; *Cole*, 17 Via
Tornabuoni (bindings) ;
Flor and Fündel, 24
Lung' Arno Acciaiuoli
(discount ; foreign
works promptly pro-
cured) ; *Bemporad*, 7
Via Proconsolo (large
stock of Italian works).

Booksellers (second
hand) : *Olschki*, 4 Lung'
Arno Acciaiuoli ; *Fran-
ceschini*, 10 Via Ghi-
bellina.

Bootmaker : *Mom-
miani*, 5 Borgo Ognis-
santi.

Casts from statues :
Lelli, 95 Corso dei
Tintori (gesso) ; *Landi*,

FLORENCE—continued.

5 Via Vecchietti (terra-
cotta).

Cemetery, for persons
not belonging to the
Roman Catholic Church,
at Allori, 2 m. outside
Porta Romana. Secre-
tary, *Sig. Marucelli*, 2
Via de' Geppi, Lung'
Arno Guicciardini (E. 8).

Chemists (make up
English prescriptions) :
Roberts, 17 Via Torna-
buoni ; *Anglo-American*
Stores, 41 Via Cavour
and Via Strozzi ; *Mün-
stermann*, 15 Borgo
Ognissanti.

Church Services :

Anglican : *H. Trinity*
Church, Via La Mar-
mora (N. 4). Chaplain,
Rev. A. A. Knollys,
70A Via Cavour. Ser-
vices (Oct. to June),
Sun., H. C. 8.30 and
12.15 ; Matins and
Sermon, 11 ; Evensong
and Litany, 5.30 ; Child-
ren's service, 1st and
3rd Sun., 3. Saints'
days and Thurs., H. C.
8.30 ; Fri., H. C. 10.15 ;
Matins daily, 10. In
July and August, Sun.,
H. C. 8 ; Matins and
Sermon, 10.

S. Mark's Church, 18
Via Maggio (F. 9). Chap-
lain, *Rev. H. Tanner*.
Services (Oct. to May),
Sun., H. C. 8.30 and
12.15 ; Matins and
Sermon, 11 ; Evensong,
5 ; Tues., Wed., Thurs.,
Fri., H. C. 8.30 ; Matins,
10. Sept. and June :
Sun. H. C. 8.30 ;
Matins, 11 ; Evensong, 5 ;
Tues. and Thurs., H. C.
8.30. Church closed
July and Aug.

S. James (American),
11 Piazza del Carmine.

FLORENCE—continued.

Rector, Rev. H. A.
Venables, 28 Viale
Principe Amedeo. Ser-
vices, Sun. H. C. 12.15
(also 8.30 on 2nd and
4th Sun.) ; Matins and
Sermon, 11 ; Evensong,
4.30 ; Saints' days,
Matins and H. C. 11 ;
Wed., Matins 11. Church
closed during summer.

For **English-speak-
ing Roman Catholics :**
S. Giuseppe, Via S. Cate-
rina (M. 2). Chaplain,
Monsignor H. Moore,
92 Via delle Ruote.
Services, Sun., H. C. 8
and 8.30 ; Mass, 10 ;
Benediction, 3.30.
Week-days, Mass, 8.30.

Scotch Presbyterian
Church : 11 Lung' Arno
Guicciardini (E. 8).
Chaplain (vacant), Sun.
11 and 3.30.

Circulating Library :
Vicusseux, Via de' Vec-
chietti (H. 7), a very
extensive library, with
200,000 vols. in Italian,
English, French, and
German. Subs. very
moderate (*e.g.* 3 vols.
for 1 month, 5 l. ; do.
for 3 months, 11 l. ;
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Liberal arrangements
for persons at a dis-
tance from Florence.
All leading magazines.
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Also **Reading Room**
(papers, magazines,
telegrams). Subs. from
50 c. upwards. Open
daily, 8 A.M. to 10 P.M.

Clubs :

The Florence Club, 5
Piazza Vitt. Emanuele ;
apply to Secretary.

Club Alpino Italiano,
4 Via Tornabuoni ; Secre-
tary, *Sig. G. B. Rimini*.

FLORENCE—continued.

Touring Club Ciclistico Italiano; apply to *Sig. C. Francolini*, 2 Via Cavour.

Golf Club; apply to *Dr. Stuart Tidey*, 10 Via Panzani.

Lawn-Tennis Club; Secretary, *A. E. Turton, Esq.*, 20 Via de' Benci.

Ponte Vecchio Club (for English-speaking artists), 30 Viade' Bardi.

Consulates: British, 4 Via Tornabuoni; Consul-General, *Major W. P. Chapman*.

American, 10 Via Tornabuoni; Consul, *E. Curtis Cramer, Esq.*

Dentists: Mr. Dunn and *Drs. W. and E. Dunn*, 9 Via Tornabuoni; *Dr. Elliott* (American), 10 Via Tornabuoni; *Dr. Heims*, 8 Borgo Ognissanti.

Grocers: Anglo-American Stores, 41 Via Cavour; *Frattigiani*, 4 Borgo Ognissanti.

Hospitals: Villa Betania, Poggio Imperiale; the *Blue Nuns*, Via Ferruccio.

Jewellers: Marchesini, 9 Via Tornabuoni; *Settepassi*, Ponte Vecchio; *Berchielli*, Lung' Arno Acciaiuoli.

Lavatories (10 c.): 21 Via del Corso (I. 8); Via de' Buoni (H. 7); 2 Via Taddea (K. 5); Via dello Sprone (F. 9); 14 Via del Castellaccio (L. 6).

Lectures: Miss A. B. Evans lectures in galleries. *Miss Helen Zimmer* gives lectures illustrated by lime-light views. For dates,

FLORENCE—continued.

etc., apply to *Vieusseux's Library*.

Majolica, Porcelain, etc.: *Cantagalli*, outside Porta Romana (work-rooms shown); *Ginori*, 7 Via Rondinelli (orders given to view factory at Doccia, near Sesto); *Salvini*, 30 Via Vittorio Emanuele, outside Barriera Ponte Rosso; *Bitossi*, Via Monaldo (household crockery, etc.); *Chellini*, 2 Via Guicciardini (rustic majolica).

Masseuse: Miss Mabel Smith, Villa Rosa, Fiesole.

Medical Men (English and American): Consultations, 2 to 3.30. *A. R. Coldstream*, M.D. (Edin.), F.R.C.S. (Edin.), 5 Via Ferruccio (C. 3); *Thos. Henderson*, M.D. (Flor.), M.B. (Edin.), 1 Piazza Strozzi (H. 7); *Lewis Jones*, M.D. (Dubl.), M.R.C.S. (Engl.), 1 Via Palestro (D. 4); *S. A. Tidey*, M.D. (Lond.), M.R.C.P., 10 Via Panzani (H. 6); *W. Skinner*, M.D. (Amer.), 2 Piazza Antinori (G. 6).

Music: Brizzi, 12 Via Cerritani; *Ceccherini*, Piazza Antinori.

Needlewomen: F. Giuntini, 26 Via della Chiesa (goes out to work; plain dress-maker).

Nurses: Miss Besier (trained in England), 11 Lungo Mugnone (N. 1); *Miss Bishop*, 12 Piazza Pitti (E. 10); *Miss Fasulo* (trained in England, takes in patients), 7 Via Rondi-

FLORENCE—continued.

nelli (H. 6); *Miss M. Smith*, Villa Rosa, Fiesole (takes in patients).

Photographs: Ali-nari, 20 Via Tornabuoni; *Brogi*, 1 Via Tornabuoni.

Photographic Materials: Sbizzo, 4 Piazza della Signoria; *Piancastelli*, 1 Via Strozzi; *Bizzarri*, Piazza della Signoria (Chemicals).

Picture Frames and Carved Wood: Miniati, 22 Piazza Pitti.

Reading Room. See **Circulating Library.**

Schools: Istituto Bettino Ricasoli, Via S. Reparata (L. 4), a school for boys on English system; Principal, *Mr. G. B. Begg*.

High School for Girls, Villa Vittoria, 2 Viale Pr. Amedeo; *Mrs. Miglietta*.

Solicitor: Avv. Ant. Sannini, 11 Via Giraldi.

Tailors: Rose, Via Strozzi; *Sermolli*, 31 Via Romana (will make up customer's materials).

Teachers of Italian: Mrs. Anderton, 24 Via Castellaccio; *Mme. Chapperon*, 2 Via Bonifazio Lupi (also perfect French and German); *Rev. Prof. Cosimo Fabbri*, 11 Via de' Benci; *Signora Fellini*, 15, Via Orcagna; *Signorina E. Giovacchini*, 11 Via delle Caldaie.

Teachers of Music: Sig. Prof. G. Buonamici, 12 Via Masaccio (piano); *Sig. Cajani*, 17 Via S. Spirito

FLORENCE—continued.

(piano); *Mr. W. Alfred Parr*, 34 Viale Pr. Amedeo (piano, Berlin); *Signora G. Pichi*, 40 Via Gino Capponi (piano); *Signora Fieschi*, 13 Via Garibaldi (singing); *Mr. Alfred Hall*, 6 Via Giuseppe Giusti (singing); *Mons. Paul*, c/o Brizzi, Via Cerritani (singing); *Miss A. Payne*, Pension Lucchesi (organ and theory of music); *Signora Umicini-Golini*, 8 Via S. Spirito (piano, pupil of Bülow); *Sig. Vannini*, 2 Burgo Ognissanti (piano); *Sig. Prof. Vannucini*, 9 Piazza dell' Indipendenza (piano); *Madame Varesi*, 42 Via Nazionale.

Teachers of Painting: *Sig. E. Bensa*, 5 Piazza Donatello; *Sig. Eug. Cecconi*, 12 Via dei Robbia; *Miss J. Christie*, 20 Lung' Arno Acciaiuoli; *Sig. G. Ciaranfi*, 3 Via della Sapienza; *Sig. Fabio Fubbi*, 11 Lung' Arno Serristori; *Sig. Prof. Giov. Fattori*, 54 Via Ricasoli; *Sig. Fran. Gioli*, 8 Via Marsilio Ficino; *Sig. Ruggero Panerai*, 7 Viale Reg. Vittoria; *Sig. P. Saltini*, 10 Piazza Donatello; *Cov. Prof. Simi*, 3 Corso dei Dintori; *Mr. H. Teague*, 2 Lung' Arno Acciaiuoli.

Teachers of Sculpture: *Sig. Prof. Rinaldo Carnielo*, 5 Piazza Savonarola; *Sig. Prof. Urbano Lucchesi*, 14 Via Fra Bartolommeo; *Sig. Prof. A. Rivalta*, 19

FLORENCE—continued.

Lungo Mugnone; *Sig. Prof. Cesare Zocchi*, 6 Viale Campo di Marte.

Watchmaker: *C. Schepers*, 10 Via Tornabuoni (1st floor).

Works of Art: *Bandini*, Piazza Mozzi; *Pisani*, Piazza Manin. Accademia delle Belle Arti, **260, 218** Accademia della Crusca, **266**

Annunziata, SS, **220** Arcivescovado, **213** Armorial Bearings, **226** Badia, **222** Baptistery, **212** Bargello, **269, 223** Beggary, **233** Bellosguardo, **290** Biblioteca Laurenziana, **274**

Biblioteca Magliabechiana, **227**

Biblioteca Marucelliana, **217**

Biblioteca Nazionale, **227**

Biblioteca Riccardiana, **216**

Bigallo, **214**

Boboli Gardens, **250**

Borgo Allegri, **241**

Borgo SS. Apostoli, **225**

Borgo dei Greci, **229**

Borgo S. Jacopo, **207**

Borgo S. Lorenzo, **216**

Borgo Ognissanti, **235**

Buonuomini di S. Martino, **222**

Campanile, **211**

Cappella dei Pazzi, **240**

Cappella degli Spagnuoli, **231**

Carmine, **244**

Cascine, **278**

Cathedral, **208**

Cemetery, Allori, **289**;

English (disused), **207**; S. Miniato, **288**; Trespiano, **280**

Cenacolo di S. Apollonia, **216**

FLORENCE—continued.

Cenacolo di Foligno (S. Onofrio), **234**

Cenacolo Ognissanti, **235**

Cenacolo S. Salvi, **285**

Certosa, **289**

Chiostro dello Scalzo, **218**

Chiostro Verde, **231**

Churches:

S. Ambrogio, **221**

American (S. James), **245**

Anglican, Holy Trinity, **218**; S. Mark, **243**

SS. Annunziata, **220**

SS. Apostoli, **225**

Badia, **222**

Battistero, **212**

S. Biagio, **225**

Calza, La, **243**

Carmine, **244**

S. Croce, **236**

Duomo, **208**

S. Egidio, **218**

S. Felice, **242**

S. Felicità, **242**

S. Francesco (Vanchetoni), **235**

S. Frediano, **207**

S. Gaetano, **215**

S. Jacopo in Campo Corbolini, **234**

S. Jacopo sopr' Arno, **207**

S. Leonardo, **288**

S. Lorenzo, **273, 216**

S. Marco, **264, 218**

S. Maria del Fiore (Duomo), **208**

S. Maria in Campo, **221**

S. M. Mad. dei Pazzi, **221**

S. Maria Maggiore, **215**

S. Maria Novella, **229**

S. Martino, **222**

S. Miniato al Monte, **287**

Misericordia, **214**

S. Niccolò, **242**

Ognissanti, **235**

FLORENCE—*continued.*

Or S. Michele, 223
 S. Pietro Martire, 221
 S. Remigio, 229
 S. Salvatore, 213
 S. Simone, 240
 S. Spirito, 243
 S. Stefano, 225
 S. Trinità, 215
 Column, Croce al Trebbio, 234; of S. Peter Martyr, 242; Pisan, 212; of S. Trinità, 215; of S. Zenobio, 213
 Convent of S. Marco (pictures now removed to Uffizi), 264, 218; S. Maria Maddalena dei Pazzi, 221; S. Maria Novella, 223, 233
 Dante's house, 222; monument, 237; portrait, 271
 Duomo, 208
 Egyptian Museum, 269
 Etruscan Museum, 266
 Festivals, 204
 Fortezza, 207
 Galleria Antica e Moderna (Belle Arti), 260
 Galleria degli Arazzi, 269
 Galleria S. Maria Nuova, 219
 Galleria del Pitti, 246
 Galleria degli Uffizi, 250
 Galleries. days when closed, 200
 Gallo, Torre del, 288
 Gardens: Boboli, 250; Botanical, 218; Rucellai, 236; Torrigiani, 245
 Gelsomino, 289
 Geography, 200
 History, 201
 Holy Sepulchre, model, 234
 House of Andrea del Sarto, 221

FLORENCE—*continued.*

House of Browning, 244
 House of Caparra, 240
 House of Dante, 222
 House of Galileo, 289
 House of Ghiberti, 219
 House of Michelangelo, 241
 House of S. Zenobio, 225
 Indian Museum, 218
 Innocenti, Spedale degli, 219
 John XXIII., Pope, tomb, 213
 Libraries. See Biblioteca.
 Loggia del Bigallo, 214
 Loggia del Grano, 223, 229
 Loggia dei Lanzi, 228
 Loggia di S. Paolo, 233
 Loggia Rucellai, 235
 Loggia degli Uffizi, 227
 Lung' Arno, 205
 Mercato Nuovo, 225
 Michelangelo's house, 241
 Misericordia, 214
 Monte Oliveto, 291
 Museo Archeologico, 266
 Museo S. Marco, 264
 Museo Nazionale (Bargello), 269
 Museo di Storia Naturale, 243
 Observatory, 288
 Ognissanti, Church, 235
 Oltr' Arno, 241
 Opera del Duomo, 213
 Or S. Michele, Church, 223
 Orti Oricellari, 236
 Palazzo Alberti, 240
 Palazzo Altafronte, 206
 Palazzo Antella, 240
 Palazzo Arte di Lana, 225
 Palazzo Bargello, 269
 Palazzo Corsini, 206
 Palazzo Crocetta, 266, 221
 Palazzo Davanzati, 225
 Palazzo Feroni, 216
 Palazzo Gondi, 228, 223

FLORENCE—*continued.*

Palazzo Nonfinito, 222
 Palazzo Pazzi, 222
 Palazzo Pitti, 245
 Palazzo Riccardi, 217
 Palazzo Strozzi, 215
 Palazzo Torrigiani, 241
 Palazzo Vecchio, 226
 Piazza SS. Annunziata, 219
 Piazza Carmine, 244
 Piazza Cavour, 207
 Piazza Duomo, 208
 Piazza Frescobaldi, 207
 Piazza S. Giovanni, 208
 Piazza Guicciardini, 207
 Piazza Indipendenza, 234
 Piazza S. Lorenzo, 216
 Piazza Manin, 207
 Piazza S. Marco, 217
 Piazza S. Maria Novella, 229, 233
 Piazza Pitti, 242
 Piazza della Signoria, 226, 227
 Piazza S. Trinità, 215
 Piazza dell' Unità Italiana, 215, 234
 Piazza Vittorio Emanuele, 225
 Piazza Zoavi, 208
 Piazzale Galileo, 288
 Piazzale Michelangelo, 286
 Pitti Palace, 245
 Poggio Imperiale, 289
 Ponte alla Carraia, 206
 Ponte di Ferro, 207
 Ponte alle Grazie, 206
 Ponte a Mensola, 285
 Ponte Rosso, 279
 Ponte S. Trinità, 206
 Ponte Vecchio, 206
 Porta alla Croce, 207
 Porta S. Gallo, 207
 Porta S. Giorgio, 242, 288
 Porta S. Niccolò, 207
 Porta al Prato, 208
 Porta Romana, 243, 289
 Post Office, 227
 Residence, 203
 Righiera, 226
 Sagrestia Nuova, 276

FLORENCE—continued.

Sasso di Dante, 214
 Scalzo, Lo, 218
 Scoppio del Carro, 205
 Signoria, Piazza della, 226, 227
 Spedale S. Giovanni di Dio, 235
 Spedale Innocenti, 218
 Spedale S. Maria Nuova, 218
 Spedale S. Paolo, 233
 Spedale S. Salvi, 285
 Stinche, 240
 Synagogue, 221
 Tapestries, Gallery, 269
 Telegraph Office, 222
 Tetto dei Pisani, 228
 Torre del Gallo, 288
 Torre di S. Zenobio, 225
 Tribuna di Galileo, 243
 Uffizi, 227
 Via de' Bardi, 207
 Via de Benci, 240
 Via Calimala, 228
 Via Calzaioli, 223
 Via Cavour, 217
 Via Cerritani, 215
 Via Faenza, 234
 Via S. Gallo, 216
 Via Ghibellina, 241
 Via Gino Capponi, 221
 Via de' Ginori, 216
 Via Guelfa, 216
 Via Maggio, 243
 Via dei Malcontenti, 241
 Via Martelli, 216
 Via della Morte, 223
 Via Nazionale, 234
 Via Palazzuolo, 235
 Via Por S. Maria, 225
 Via del Proconsolo, 221
 Via Ricasoli, 218
 Via Romana, 242
 Via de' Serragli, 244
 Via de' Servi, 218
 Via della Spada, 234
 Via delle Terme, 225
 Via Tornabuoni, 215
 Via Vaccareccia, 228
 Viale dei Colli, 286
 Viali, 207
 Villa Betania, 289
 Villa Careggi, 279

FLORENCE—continued.

Villa del Gioiello, 288
 Villa Landor, 280
 Villa Medici, 282
 Villa Palmieri, 280
 Villa Stibbert, 279
 Vincigliata, 285

FOJANO, 51

Alb. *Vittori*, good;
Giglio, fair.

FOLIGNO, 159, 175, 193

Alb. *Posta*, excellent
 (R. 3 l., D. 4 l.).

Rest.: *Tre Colonne*,
 Via Cavour.

Carriage from Stat.,
 1 l.; seat in public
 carriage, 40 c.

Vett.: *Giuseppe Fi-*
rioni, 7 Via Fossascioga.
 Carriage per day, 15 l.
 (1 horse), or 25 l. (2
 horses). To Monte-
 falco and back, 8 l.

Dil. twice daily to
 Montefalco.

FOLLONICA, 69, 84**FONTEBRANDA (Siena), 101****FORTE DI MARMI, 15**

Pens.: *Idone*.

Good Lodgings.

Omnibus from Serra-
 vezza Stat., 2 m.

FOSSATO, 137, 173, 174

Inn at Stat., poor.

FOSSOMBRONE, 172

Loc.: *Tre Rê*, simple,
 but clean.

FRANCIS, S., 149, 39, 42, 55, 65, 215, 239**FRATTA, 133. See UMBERTIDE.****FREDERICK BARBAROSSA, 133****FREDERICK II., 157, 174****FREDIANO, S., 36****FROSINI, 106****FUGGER, JOHANN, 113****FUMAILOLO, MTE., 129****FURLO PASS, 172, 174, 183****G****GALLIANA, 116**

GALILEO, 288, 29, 24;
 house, 288; monument,
 240

GALLESE, 66**GALLICANO, 12**

Alb. *Giglio*.

GALLUZZO, 289

Trat. *Sodi*.

GARIBAI, G., 39, 109**GAVIGNANA, 10**

Pens. *Ferruccio* (6 to
 10 l.); *Posta* (5 to 6 l.).

GEMISTOS PLETHON, 236**GENGA, 182****GERFALCO, 84****GIANNUTRI, 77****GIGLIO, 77****GINEVRA DEGLI AMIERI, 223****GIOVANNI DELLA BANDE NERE, 216****GIUNCARICO, 70**

Alb. *Lorenzi*.

GOMBO, 28**GONFOLINA PASS, 31, 3****GORGONA, 77****GRADARA, 163****GRAN SASSO D' ITALIA, 190****GRAVISCAE, 73****GREGORY VII., 72****GREGORY X., tomb, 49****GREVE, 290****GRONDA, 15****GROSSETO, 70, 112**

Alb. *Stella d' Italia*;
 electric light, baths,
 omnibus (R. 2 to 6 l.,
 D. 4 l.).

Carriage to Rusellae,
 6 l.

GROTTAMMARE, 189

Alb. *Manni*.

Dil. twice daily to
 Ripatransone.

GUALBERTO, S. GIOV., 286, 42

GUALDO TADINO, 174, 173

Alb. Posta (R. 1 l. 25 c.); *Marfori* (R. 1 l. 50 c.); *Ancona* (R. 1 l.).

GUBBIO, 133, 173

Alb. S. Marco, poor (R. 1 l. 50 c.).

GUELFs and Ghibellines, xxii, 90, 226

GUIDO ARETINO, 42, 46

H

HANNIBAL, 50, 52, 55, 176

HASDRUBAL, 168, 172

HAWKWOOD, SIR JOHN, 209

HENRY OF CORNWALL, 116

HENRY VII., EMPEROR, 21, 121

HERODOTUS, 73

HORACE, 117, 126, 168

HUGH, MARQUESS, 222, 25

I

IMPRUNETA, L', 290

Trat. Universo.

INCISA, 45

Alb. Antica Posta.

Trat. Leopardo.

INCONTRO, 45

J

JACOPONE DA TODI, 164

JESI, 174

Alb. S. Antonio, Vittoria.

'JOHN INGLESANT,' 184, 286

JUVENAL, 170

L

LAIATICO, 29

LASTRA, 31, 291

LA VERA, 42, 45

LAGO DI BASSANO, 65

LAGO DI BOLSENA, 64

LAGO DI BRACCIANO, 120

LAGO DI CHIUSI, 56

LAGO DI MARTIGNANO, 123

LAGO DI STRACCIA-CAPRA, 123

LAGO DI TRASIMENO, 55, 58, 137

LAGO DI VICO, 122, 119

LAMOLI, 171

LARDARELLO, 84

LATERINA, 46

LAURENCE THE ILLUMINATOR, S., 66

LECCE, 105

LEGHORN, 67. See LIVORNO.

LIBRO APERTO, 10

LIMA, 11

LINDSAY, LORD, 211

LINUS, S., 78

LIPPI, FRA LIPPO, 244, 177

LIVORNO (LEGHORN), 67, 69, 76

Hotels: *Anglo-Americano* (R. from 3 l. 50 c., P. from 10 l.); *Savoia*, near Antignano (only in summer); *Campari*; *Giappone*.

Pens.: *Piccioli*, at Ardenza (P. 7 to 12 l., wine included).

Rest.: *Compari*, *Giappone*, *Tazza d'Oro*, *Falcone*; all in Via Vitt. Emanuele.

Cafés: *Vittoria*; *Campari*; *Posta*. Sea-bathing Establishments: *Pancaldi*; *S. Jacopo*; *Rinaldi*; *Squarci*; also at Ardenza and Antignano.

Post Office and Telegraphs, corner of Via Vitt. Emanuele and Piazza Carlo Alberto.

Cabs: in town, 1 l. (at night, 1 l. 30 c.); by hour, 1 l. 50 c. (night, 2 l.); to Ardenza, 3 l.

English Church: *S. George*, 9 Via degli Elisi. Services: Sun. 8, 11, 3. Chaplain, *Rev. E. L. Gardner*, Villa Inglese.

Scottish Free Church, 3 Via degli Elisi.

English Cemetery near Rly. Stat.

British Consul: *Montgomery Carmichael, Esq.*, 13 Piazza Vitt. Emanuele. **American Consulate:** 2 Scala d'Azeglio.

Physician: *Dottore Luigi Pellegrini*, 3 Piazza dei Legnami.

Dentist (English): *Dr. Egbert Barnes*, 121 Corso Amedeo.

Steamers to Genoa

LIVORNO—*continued.*

(daily), Naples, Messina, Palermo, Malta, Tunis, Corsica, Sardinia, Elba, Nice, Marseilles.

LIVR, 124, 188

LORETO, 186

Hotels : *Pellegrino*, *Cumpana*, *Pace*, *Roma*, all dear and uncomfortable.

Lodgings at *Tommaso Ferri's*, near Church.

Omnibus from Stat., 60 c.

LOUIS, S., THE KING, 239

LOUIS, S., OF TOULOUSE, 153

LUCAN, 13

LUCCA, 32, 12, 17

Alb. *l'Universo* (good; P. 7 l.); *Croce di Malta*, Via Vitt. Emanuele (good food; R. from 2 l.); *Corona*, Via Nazionale.

Post and Telegraph Offices, Palazzo Pubblico.

Cab from Stat., 1 l.

Lavatory (10 c.), Piazza Grande.

Amphitheatre, 38

Churches :

S. Agostino, 38

S. Alessandro, 38

S. Frediano, 36

SS. Giov. e Reparata,

35

S. Giusto, 38

S. M. Corte Landini,

38

S. M. Forisportam,

37

S. M. della Rosa, 37

S. Michele, 36

S. Romano, 33

S. Salvatore, 38

Duomo, 34

History, 32

Palazzo Borghi, 38

Palazzo Fillungo, 37

LUCCA—*continued.*

Palazzo Mansi, 38

Palazzo Pubblico, 35

Piazza Grande, 34

Piazza del Mercato, 38

Pinacoteca, 35

LUCCA, BAGNI DI, 11,

16. See **BAGNI DI**

LUCCA.

LUGLIANO, 11

LUNA, 13

M

MACAULAY, 17, 56, 69, 180

MACHIAVELLI, N., 237

MACERATA, 192, 174, 188

Alb. *Posta*; *Centrale* (R. 1 l. 50 c.).

Rest. : *Fanfulla*.

Dil. : Daily to Paussula, 75 c.

MAECENAS, 46

MAGIONE, 137, 58

Rest. : *Pergolesi*.

MAGLIANO (Orbetello), 71

MAGLIANO SABINO, 66

MAIANO, 280

MALAMERENDA, 121

MALMANTILE, 31

MANCIANO, 71

Alb. *Vecchierelli*.

MARCHE, LE (MARCHES), 168

MARCIANA MARINA, 76

Alb. *Perla*.

MAREMMA, 68

MARGARET, S., 54

MARMORE, 180, 195

Buffet at Stat.

MARRADI, 41

Alb. *Pace*.

MARTIAL, 181

MASSACIUGCOLI, 17

MASSA DUCALE (Carrara), 15

Alb. *Massa*.

At Marina di Massa,

MASSA DUCALE—*contd.*

2 m. from stat. (steam tram), is *Gd. H. Tirrano*, good.

MASSA FERMANA, 189

MASSA MARITTIMA, 84, 69

Alb. *Sole*.

MASSIGLIA, LA BELLA, 70

MATELICA, 194

Alb. *Mona*.

MAZZINI, G., 237

MEDICI, family, 203

MEDUSA, 148

MENTANA, 66

METAURO, river, 168, 172

METAURUS, BATTLE OF, 172

METRO, river, 168. See **METAURO**.

MICHELANGELO BUONARROTI, 241, 43, 129; house, 241; monument, 237

MICHELINA, BEATA, 166

MIGLIARINO, 17

MILTON, J., 41, 288

MINATO, S., 287

MONSUMMANO, baths, 39

Bathing Establishments :

Stabilimento Grotta Giusti (R. 3 to 7 l., B. 1 l., L. 3 l., wine included, D. 5 l., wine included, P. 10 to 14 l., vapour bath, 2 l.); *Stab. Parlanti* (P. from 8 l., vapour bath, 2 l., plunge bath, 1 l. 40 c.).

MONTAIONE, 84

MONTALCINO, 111

Alb. *Giglio*, good; bargain necessary.

MONTALE-AGLIANA, 7

MONTALTO DI CASTRO, 73

Alb. *Serroni* (R. from 1 l.).

Carriages dear.

MONT' APERTI, BATTLE, 90, 107

MONTAPPONE, 189

Inn.

MONTE ALTISSIMO, 15

MONTE AMIATA, 112
 Dil. to Castel del
 Piano 2 l. 50 c.
MONTE ARGENTARIO, 71
MONTE CALAMITA, 76
MONTE CALVO, 133
MONTE CATINI, mines,
83
MONTECATINI, baths, 39
 Hotels: **Loc. Maggiore* (P. 8 to 10 l.);
 **Pace* (P. 9 to 126);
Cerruti (P. 6 to 8 l.;
 simple, clean, no Eng-
 lish spoken); *Gabrielli*
 (quiet, comfortable).
 Year's subscr. for
 waters, 14 l.
 Stabilimento with
 gardens, band, and good
 baths.
 Med. Fees at Baths,
 5 l.; at home, 10 l.
 Tariff for carriages
 from 1 l. 75 c. an hour.
MONTE CECIOLI (or
CEGERI), 284
MONTE CERBOLI, 84
MONTE CIMINO, 117, 119,
122
MONTE CORONA, 133
MONTECRISTO, 77
MONTE DI ASDRUBALE,
172
MONTEFALCO, 162
 Alb. *l'osta*, fair.
MONTE FALTERONA, 44
MONTEFELTRO family, 183
MONTEFERRATO, 9
MONTEFIASCONE, 113,
122
 At Stat. Alb. *Giglio*;
 in town, *Aquila Nera*,
 clean, fair food; *Gari-*
baldi, fair.
MONTEFIORENTINO, 171
MONTEFIORI D'ASO, 189
MONTEFORATO, 12
MONTE FUMAILO, 129
MONTELABBATE, 133
MONTE LUCCO, 178
MONTELUPO, 30
MONTE MONTAROZZI, 74
MONTE MORELLO, 9,
279

MONTEMURLO, 7
MONTENERO, 68
MONTE OLIVETO (Flo-
rence), 291
MONTE OLIVETO MAG-
GIORE (Siena), 107,
110, 121
 Carriage from As-
 ciano and back, 1 horse,
 8 l., 2 horses, 12-16 l.;
 lace in car., 5 l.
MONTEPESCALI, 70, 112
MONTEPIANO, 9
 Alb. *Gemma* (P. 6 to
 8 l.; less for a family);
Venezia.
 Pens.: *Gioni* (P. 6-
 8 l.), open June to Sept.;
 address *Hôtel Alliance*,
 4 Via Curtatone, Fi-
 renze.
 Dil. from Prato, 2 l.
MONTEPULCIANO, 109
 Alb. *Marzocco*, good
 food, rather rough (R.
 from 1 l. 25 c.).
MONTERCHI, 128
MONTEREGGIONE, 90
MONTE ROTONDO, 66
MONTE SAGRO, 14, 15
MONTE S. GIORGIO, 189
MONTE S. GIUSTO, 192
MONTE S. SAVINO, 51
 Alb. *Sole*, fair (R.
 1 l.).
 Dil. twice daily to
 Arezzo.
 Carriage to Sina-
 lunga or Torrita, 5 to
 6 l.
MONTE SENARIO, 40,
280
MONTEVARCHI, 46
 Alb. *Italia* (formerly
Patria), 3 Via di Roma,
 good food, honest people.
MONTE VESTITO, 15
MONTI DELL' UCCEL-
LINO, 70
MONTIGNOSO, 14.
MONTONE, 133
MORRA, 132
MUGNONE, river, 212,
240, 280
MUSTIOLA, S., 56

N

NARNI, 180, 166
 Alb. *Aniello*, tolerable
 (R. 1 l. 25 c., D. 2 l.
 75 c.).
 Dil. to Amelia, 2 l.
NAVACCHIO, 28, 29
 Alb. *Stella*.
NEPI, 126
 Loc. *Crivellari*.
NERA, river, 178, 181
NEROLA, 196
NICCOLO DA TOLENTINO, S.,
192
NIEVOLE, river and val-
ley, 39
NIOBE, 260
NOCERA, 175
 Good Hotel.
NORCHIA, 118
NORCIA, 195
 Alb. *Posta*.

O

OLIMPIA MAIDALCHINI, 117
OLIVETAN ORDER, 107
OMBRONE, river, 70
ORBATELLO, 71
 Good Rest. at Stat.
 In town, Alb. *Rosa*,
 poor (R. 1 l. 50 c., D.
 2 l. 50 c., with wine).
 Omnibus from Stat.,
 50 c.; at night, 75 c.
 Vett.: *Antonio Valeri*
 (carriage per day, 12 l.;
 with 2 horses, 25 l.,
 and fee).

ORTE, 65, 181

Alb. Posta (R. 1 to 2 l.).

Omnibus from Stat., 50 c.; at night, 75 c.

Carriage to Viterbo, 9 to 12 l.

Horse to Amelia, 2 to 3 l.

ORVIETO, 59

Alb. Belle Arti, fair, good food and wine (R. 2 to 4 l., B. 1 l. 50 c., L. 3 l., D. 5 l., with wine); *Aquila Bianca*, good, clean, landlord speaks English; prices a little lower, but wine not included.

Rest. Duomo.

Funicular Rly. from Stat. to town, 30 c.

Omnibus from Funicular Stat. to hotel, 50 c.

Carriage (1 horse) to Poggio Roccoco, 6 l.; to Bolsena, 12 l.; to Bagnorea, 10 l.; to Montefiascone, 14 l.; to Todi 20 l. Two horses about double prices.

OSIMO, 185

P

PAGLIA, river, 59, 65

PALAGNANA, 12

Alb. Matanna, good.

Carriage to Pescaglia; thence mule in 2 hrs.

PALIO, 91

PALO, 75

PANIA, MT., 12, 16

PANICALE, 56

Alb. Tini.

PASSIGNANO, 137, 55

Alb. Balducci, poor.

PASSO CORESE, 66, 196

See **FARA SABINA**.

PASSO DELLA ROSSA, 174

PAUSULA, 192

Alb. Roma.

PAZZI family, 205; conspiracy, 282; Raniero, 222; S. M. Madd., 221

PELAGO, 41, 45

Alb. Buon Cuore; Pace.

PELASGI, xx, 52, 72, 75, 176

PERETOLA, 278

PERGOLA, 182

PERSIUS, 78

PERUGIA, 137, 58, 59, 133, 149, 164

Hotels: **Grand* (formerly *Brufani*), excellent; proprietor, Mr. Collins, nephew of Signora Brufani, is English; most obliging (R. 3 to 5 l., D. 5 l.).

Palace, Piazza Vittorio Emanuele (R. 3 to 5 l., B. 1 l. 50 c., L. 3 l., D. 5 l., P. from 8 l.).

Inghilterra, 21 Corso Vannucci.

Belle Arti.

Electric Rly. from Stat. to town.

English Church Service at Grand Hotel (March to May, Sept. to Nov.; Sun. 8, 11, 3).

Medical Man: *Dr. Ruati*, speaks English.

Carriages from Agenzia dell' Omnibus:—

1 horse: Per hour, 2 l.; per day, 15 l.; to tomb of Volumnii and back 12 l.; to Assisi 10 l.; to Assisi and back, 18 l.

2 horses: Per hour,

PERUGIA—continued.

4 l.; per day, 25 l.; to Assisi and back, 30 l.

Dil. to Umbertide, twice daily; to Todi, Valfabbrica, Marsciano, and Tavernelle, once daily.

Arco di Agosto, 144

Cambio, Sala di, 139

Churches and Chapels:

S. Agata, 145

S. Agnese, 145

S. Angelo, 145

S. Agostino, 145

S. Bernardino, 146

Carmine, 143

Chiesa Nuova, 145

Confrat. S. Fran., 145

S. Costanzo, 147

S. Domenico, 146

S. Elisabetta, 146

S. Ercolano, 146

S. Francesco, 146

Maestà delle Volte, 143

Mad. della Luce, 146

S. Maria Nuova, 143

S. Martino, 143

S. Pietro, 147

S. Severo, 143

S. Stefano, 145

Duomo, 141

Fountain, 141

History, 137

House of Perugino, 145

Julius III., statue, 142

Museum, 144

Palazzo del Capitano, 143

Palazzo Comunale (Pubblico), 139

Piazza del Sopramuro, 143

Pinacoteca Vannucci, 140

Porta S. Angelo, 145

Porta Marzia, 146

Porta S. Susanna, 145

Tomb of Volumnii, 143

Torre degli Sciri, 145

University, 144

PERUGINO, P., 138, 58

PESARO, 166, 171

Alb. Zongo, good and moderate (R. from 2 l. 50 c.).

Carriage from Stat., 1 l.

Dil. to Urbino twice daily.

PESCAGLIA, 12

Carriage from Ponte a Moriano Stat., 3 l. 50 c. for one person; 4 l. for two. From Lucca, 7 l. 50 c. for two persons.

Vett. Ludovica Massei.

PESCIA, 39

Alb. Posta; *Commercio*; *Rossini*.

PETER IGNEUS, S., 291

PETER MARTYR, S., 214

PETRAIA, 279

PIAN DE' GIULLARI, 288

PIAN D' ORSINA, 12

Pens. July to Oct. (succursale of *Alb. Materna*, Palagnana).

PIAN DI VOGE, 73

PIANOSA, 77

PICCININO, NICCOLÒ, 138

PICCOLOMINI, AENEAS SILVIUS, 112

PIEDILUCO, 180, 195

Alb. Fantini.

PIEDIPATERNÒ, 195

PIENZA, 112

Alb. Gallina, poor.

PIETRASANTA, 15, 16

Alb. Ballerini, fair; *Europa*.

PIEVE A PELAGO, 10

Alb. Posta.

PIEVE S. STEFANO, 129

Alb. Stella.

PILATE, PONTIUS, 120

PIOMBINO, 69, 76

Alb. Api.

PISA, 17, 29, 31, 67, 68

Hotels: *Grand* and *Victoria*, Lung' Arno Regio; *Londra*, near Stat., all good and expensive (P. 9 to 12 l.); *Minerva*, near Stat., rather cheaper; *Nettuno*,

PISA—continued.

Lung' Arno Regio, comfortable (R. 2 l. 50 c., P. 6 to 8 l.).

Pensione Inglese, near Ponte Solferino (P. from 5 l.).

Rest.: *Nettuno*.

Cabs: From Stat. 1 l.; drive in town, 80 c.

Post and Telegraph Office: Near Ponte di Mezzo.

English Church Service in winter (Sun. 11 and 3) at 3 Piazza S. Lucia. Chaplain, *Rev. Nigel Honiss*.

Physician: *Dr. Lafield*, 16 Via S. Cecilia (speaks English).

Bookseller: *Spoerri*, 9 Lung' Arno Regio.

Tea imported from Ceylon, *Alf. Bright*, 14 Via Colombo.

Lavatory (10 c.), Via Palestro (D. 3).

Bagni di Nerone, 24

Baptistery, 19

Botanic Garden, 18

Campanile, 20

Campo Santo, 20

Carovana, 24

Churches:

S. Anna, 24

S. Caterina, 25

S. Chiara, 18

S. Francesco, 26

S. Frediano, 24

S. M. della Spina, 27

S. Martino, 28

S. Michele, 25

S. Niccolò, 25

S. Paolo all' Orto, 27

S. Paolo Ripa d'Arno,

27

S. Pierino, 27

S. Ranieri, 24

S. Sepolcro, 27

S. Sisto, 24

S. Stefano, 24

Duomo, 18

History, 17

PISA—continued.

House of Browning, 18

House of Byron, 28

House of Galileo, 28

House of Shelley, 28

Loggie de' Banchi, 27

Museo Civico, 26

Museo di Storia Nat, 18

Palazzo Agostini, 25

Palazzo Chiesi, 28

Palazzo of Grand

Duke, 25

Palazzo Lanfranchi, 28

Palazzo Lanfreducci, 25

Piazza dei Cavalieri, 24

Porta Aurea, 25

Temple, 25

Torre della Fame, 24

Torre Guelfa, 27

University, 24

PISTOIA, 1, 40

Alb. Globo, Piazza Cino, good (R. 3 l., D. 4 l.).

Rest.: *Toscana*, Via Garibaldi, good, moderate.

Cab from Stat. 60 c.; course in city, 60 c.; 1st $\frac{1}{2}$ hr. 1 l.; subsequent $\frac{1}{2}$ hr. 60 c.

PITIGLIANO, 72

Alb. Moretti (R. 1 l.).

Carriage to Sovana or Sorano, 2 l.

PIUS II., 112

PLATONIC ACADEMY, 236

PLAUTUS, 66, 120

PLINY, 130, 133, 174, 183, 188

POGGIBONSI, 85, 121

Alb. Aquila, opposite Stat. (R. 1 l. 50 c.).

Carriage to S. Gimignano and return, 10 l. (1 seat in carriage, 2 l. 50 c.); to Volterra, 20 l. (*Ulisse Pogni*, vetturino).

Dil. to S. Gimignano, 80 c., leaves 8.45 and 19.30.

POGGIO A CAIANO, 278

POGGIO MIRTETO, 66
Alb. Salvi.
POLITIAN, 109
POMARANACE, 83, 84
Alb. la Burraia (R. from 1 l.).
 Carriage to Lardello, 5 l.
PONTASSIEVE, 41, 45
Alb. Vapore; Garibaldi; both poor.
PONTE A MENSOLA, 285
PONTE A MORIANO, 12
PONTE A SERRAGLIO, 11. See **BAGNI DI LUCCA.**
PONTE DELLA BADIA, 73
PONTEDERA, 29
Alb. Italia.
PONTE S. GIOVANNI, 148, 149
PONTE STAZZEMESE, 12, 16
Alb. Panis, fair; Vetturini; Milani; Bazzichi.
POPPI, 43
Alb. Vezzosi.
 Carriage to Camaldoli, 7 to 10 l.
POPULONIA, 69
PORSENA, 56
PORTINARI, FALCO, 218
PORTO CIVITANOVA, 188, 191
Alb. Butteri; Fioravanti.
PORTO CLEMENTINO, 73
PORTO D' ASCOLI, 190
PORTOFERRAIO, 76
Alb. Api.
PORTO RECANATI, 188
Alb. Romitino.
PORTO S. GIORGIO, 188
Alb. Paladini.
PORTO S. STEFANO, 71, 77
PORZIUNCULA, 151. See **ASSISI.**
POTENTIA, 188
PRACCHIA, 1, 10
Alb. Appennino (R. from 1 l. 50 c., D. 3 l. 50 c.).
Cent. It.—viii. 1907.

PRACCHIA—continued.
Vett.: Breschi; Nicolai.
 Carriage to S. Marcello, 1 horse, 5 l., 2 horses, 10 l.; to Gavignana, 4 or 10 l.
 Dil. to S. Marcello, 2 l.
 Pens.: *Ponte Sestaione*, 2½ hrs. drive (2250 ft.); open June to Oct. (P. 6 to 7 l.). Apply *Pension White*, Piazza Cavalleggieri, Florence.
PRATAGLIA, 43
PRATANTICO, 46
PRATO, 7, 278
Alb. Giardino, Via Magnolfi, fair; Contrucci, Piazza del Duomo, both with Rests.
 Rest.: *delle Loggi, Piazza del Comune.*
PRATO FIORITO, 11
PRATOLINO, 40, 280
Alb. Zocchi.
PRATOVECCHIO, 44
Alb. Spigantini, poor.
PROCINTO, MTE., 12, 16
 Guide, see **STAZZEMA.**
PROPERTIUS, 159, 162
PYRGI, 75

Q

QUARACCHI, 278
QUERCIA, LA, 117
QUIETE, LA, 279

R

RADICOFANI, 122
Alb. Dante.
RANIERI, S., 22
RANKE, 189, 215
RAPHAEL, 185, 130
RAPINIUM, 75
RECANATI, 187
Alb. Bulli; Cianani.
RICASOLI, BETTINO, 218
RICCORSI, 121
RIETI, 195, 66
Alb. Croce Bianca; Orazi.
RIFREDI, 279, 10
RIGNANO (Arno), 42, 45
RIGNANO FLAMINIO, 126
Alb. Maltempi (R. 1 l.).
 Carriage to Civita Castellana town, 6 l.; do. Stat., 7 l.; S. Oreste, 4 l.
RIO TORTO, 158
RIPAFRATTA, 32
RIPATRANSONE, 189
Alb. Centrale; Cardarelli.
RIPOLI, BAGNO A, 286
ROBBIA FAMILY, 272
ROCCA SILANA, 83
ROMANUS, S., 38

ROME, 66, 75, 120, 123, 126, 127, 181
ROMENA, LA, 44
ROMOLO, S., 282
ROMUALDO, S., 43
RONCIGLIONE, 120, 122
Alb. Aquila d'Oro.
ROSA, S., 115
ROSIA, 106
ROSSETTI, D. G., 21, 86
ROSSINI, G., 166
ROVEZZANO, 285
RUSELLAE, 70
RUSKIN, J., 21, 211, 231, 232, 238, 254, 255
RUTILIUS, 72, 77

S

SAGRO, MTE., 14

SALINE, LE, 78, 83

SALTINO, 41

Vett. *Giglioli* (carriage, 2 horses, from Poggibonsi to S. Gimignano and Certaldo, stopping 3 hrs. at S. Gimignano, 12 l.

Hotels: *Vallombrosa*; *Croce di Savoia*; *Acquabella*.

S. ANGELO IN VADO, 171

S. ANTIMO, 111

S. BENEDETTO DEL TRONTO, 189

Alb. *Ferrovia* (R. 2 l. 50 c.); *Roma* (R. 1 l.).

S. BEVIGNATE, 147

S. CASCIANO (Val di Pesa), 121, 290

Alb. *Torri* (R. 1 l.).

S. DOMENICO. See FIESOLE.

S. DONNINO, 278, 31

S. ELIA, 125

S. ELLERO, 41, 45

S. FILIPPO, baths, 121

S. FIORA, 112

Alb. *Stella*.

Furnished House

(12 rooms): apply to *Sig. Angiola Focacci*, *Monte Oliveto*, *Firenze*.

S. GALGANO, 106

S. GERVASIO, 280

Pens.: *Le Lune* good and moderate. See FIESOLE.

S. GIACOMO IN PORETA, 176

S. GIMIGNANO, 85, 107

Alb. *Centrale*, 12 Piazza Cisterna, fairly good; sanitation doubtful (R. 1 l. 50 c. to 4 l., P. 4 to 5 l.); *Leone Bianco*, 20 Via San Giovanni (R. 1 l. 50 c. to 4 l., P. 4 to 6 l.).

S. GIMIGNANO—contd.

Rooms at *Palazzo Pesciolini*.

Vett.: *Serafino Francescone*, Piazza S. Agostino.

Dil. to Poggibonsi, 80 c., starting 6 and 17.

Seat in carriage to Poggibonsi or Certaldo, 2 l. 50 c.; to S. Vivaldo, 12 l.; to Volterra, 16 l.

S. GIOVANNI D' ASSO, 110

Alb. *Stella*, poor.

S. GIOVANNI, Val d' Arno, 46

Alb. *Valdarnese*.

S. GIULIANO, baths, 31

S. GIUSTINO, 129, 171, 183

Alb. *Tarducci* (R. 1 l.).

Dil. daily to Urbino.

Carriage to Urbino, 25 l.

Vett.: *Abramo Gelli*.

S. GIUSTO, 30

S. LEONARDO AL LAGO, 105

S. LORENZO NUOVO, 122

Alb. *Zamberini*.

S. LUCCHESI, 85

S. MADDALENA, 40

S. MARCELLO, 10, 39

Alb. *Posta*; *Pace* (R. 2 l., D. 3 l., P. 7 to 8 l.).

Apartments to let.

Vett.: *Ricci*, *Catani*.

Carriage to Abetone, 15 l. (with 2 horses, 25 l.); to Bagni di Lucca, 7 or 12 l.; to Gavignana, 2 l.

Dil. daily to Cutigliano, 1 l. 50 c.; to Abetone, 5 l. 50 c.

Pens.: *Villa Margherita*, p. 11, open in summer (P. 9 l. or less).

S. MARIA DEGLI ANGELI, 151. See ASSISI.

S. MARINELLA, 75

S. MINIATO AL MONTE, 286

S. MINIATO DEI TEDESCHI, 30

Loc.: *Fenice*, rough.

S. ORESTE, 126

S. PIER A SIEVE, 40

Inn.

Dil. daily to Scarperia.

Pens.: *Villa Bagnolo*, 3000 ft., open June 1 (P. 6 to 7 l.). Apply G. B. Begg, Esq., M.A., 67 Via S. Reparata, Florence.

S. PIER IN GRADO, 28

S. QUIRICO D' ORCIA, 111, 121

Alb. *Costantino Casini*, in Piazza, good; *Lepre*, bad and dear.

S. SEVERA, 75

S. SEVERINO, 193

Alb. *Speranza*, rough, cheap, honest; *Leone d' Oro*.

S. STEFANO IN PANE, 10, 279

S. VIVALDO, 85

SANGUINETTO, stream, 56

SARTEANO, 58

SASSO DI PALE, 193

SASSOFERRATO, 182, 173

SASSOVIVO, 162

SATURNIA, 71

SAVONAROLA, G., 264, 227

SCARPERIA, 40

Poor Inn.

Dil. to Florence.

SCHEGGIA, 173

Alb. *Baccini*.

SENIGALLIA, 168

Alb. *Roma*.

SENTINO, 173

SERCHIO, river, 12, 32

SERRA S. QUIRICO, 174

Alb. *Speranza*.

SERRAVALLE (Pistoia), 39

SERRAVALLE (Marche), 193

SERRAVEZZA, 15

SERVITE ORDER, 220, 40
SESTO FIORENTINO, 9,
 279
SETTIGNANO, 285
SHELLEY, P. B., 16, 28
SHIELD OF FLORENCE, 226
SIBILLA, MTE., 195

SIENA, 90, 107, 110, 121

Hotels: **Continental*
 (R. from 3 l., D. 4 l. 50 c.,
 P. from 8 l.); *Grand*
Hotel Royal, in Lizza (R.
 from 4 l., D. 5 l. with-
 out wine); **Foscana*,
 4 Via del R , second-
 class, good (R. 1 l. 50 c.
 to 2 l., B. 60 c., L. 1 l.
 50 c., D. 2 l. 50 c.,
 wine incl., P. 4 l. 50 c.);
Aquila Nera.

Pens.: *Quinti Rigoni*;
 **Masini*; **Gatti*, Via
 dei Servi; *Pasquini*, 19
 Via delle Belle Arti;
Saccaro, 19 Via Sal-
 lustio Bandini; *Lun-*
ghetti, 12 Via S. Mar-
 tino; *Chiusarelli*, Via
 Curtatone. At all, P.
 from 5 l.

Rests.: **Sasso*, Via
 Cavour; **Toscana*, Via
 del R ; *Scala*, Piazza
 S. Giovanni.

Furnished Rooms, 20
 to 25 l. a month.

English Church Ser-
vice at Evangelical
 Church, in spring.

Physician: *Dr. Spe-*
diacci, 30 Via delle Belle
 Arti.

Bookseller: *Torrini*,
 Via Cavour.

Photographs: *Lom-*
bardi, Via Cavour.

Cabs: Course in city,
 1 horse, 80 c.; 2 horses,
 1 l. Course in city at
 night, 1 horse, 1 l.;
 2 horses, 1 l. 30 c.
 First $\frac{1}{2}$ hr., 1 horse,
 80 c.; 2 horses, 1 l.
 Subsequent $\frac{1}{2}$ hr., 1 horse,

SIENA—*continued.*

50 c.; 2 horses, 60 c.
 Outside city, first $\frac{1}{2}$ hr.,
 1 horse, 1 l. 20 c.;
 2 horses, 1 l. 50 c.
 Subsequent $\frac{1}{2}$ hr., 1
 horse, 70 c.; 2 horses,
 80 c.

Vett.: *Lorenzo*
Franci, 30 Via Ricasoli.
 Tariff: S. Gimignano
 and return, 1 horse,
 14 l.; 2 horses, 18 l. To
 Volterra, 2 horses, 30 l.
 To Volterra and back,
 2 horses, 40 l. Monte
 Oliveto, 1 horse, 14 l.;
 2 horses, 18 l. Bel-
 caro, 1 horse, 5 l.;
 2 horses, 7 l. S. Gal-
 gano, 1 horse, 12 l.;
 2 horses, 18 l. To
 Florence, 1 horse, 30 l.;
 2 horses, 50 l.

Accademia delle B. Arti,
 99

Baptistery, 97
 Biblioteca Comunale,
 100

Campo, 97
 Cappella della Piazza,
 98

Churches:

S. Agostino, 104
 S. Andrea, 92
 S. Bernardino, 104
 Carmine, 104
 S. Cristofano, 92
 S. Domenico, 100
 Fonte Giusta, 102
 S. Francesco, 104
 S. Gerolamo, 103
 Madonna delle Nevi,
 92

S. Martino, 103
 S. Mustiola, 104
 Servi, 103
 S. Spirito, 103
 S. Stefano, 102

Duomo, 93
 Fonte Branda, 101
 Fonte Gaia, 98
 History, 90

SIENA—*continued.*

House of S. Catherine,
 101

Libreria Piccolominea,
 96

Lizza, 102

Loggia dei Mercanti
 (Nobili), 93

Loggia del Papa, 102

Mangia, 98

Opera del Duomo, 97

Osservanza, 105

Palazzo Comunale
 (Pubblico), 98

Palazzo del Governo,
 102

Palazzo Grottanelli
 (Squarcialupi), 93

Palazzo del Magnifico,
 97

Palazzo Spannochi, 92

Palazzo Tolomei, 92

Palio, 91

Porta Camollia, 102

Spedale S. M. d. Scala,
 96

University, 102

SIGILLO, 173

SIGNA, 31, 291

SILIUS ITALICUS, 164, 196

SILVESTER, S., 127

SINALUNGA, 109, 51

Alb. *Progresso* ;
Italia.

SINIGAGLIA, 168. See
SENIGALLIA.

SIXTUS V., POPE, 189

SORACTE, 126

SORANO, 72

SOVANA, 72

SPELLO, 159

Alb. *Preziosi*; *Brozzi*.

SPOLETO, 176, 195

Alb. *Lucini*, near
 Duomo, good (R. from
 2 l. 50 c.); *Clitunno*,
 Corso Vitt. Emanuele,
 good Rest., garden,
 moderate.

Carriage from Stat.,
 1 l.; seat in public
 carriage, 50 c.

Carriage (2 horses)

SPOLETO—*continued.*

to Le Vene and Trevi,
and back, 20 l.

Photographs: *Canè*,
close to the Clitunno.

STAGGIA, 90**STAZZEMA, 16**

Alb. *Procinto* (P. 3 to
5 l.).

Guide: *Efisio Vangeli-
stisti* (2 l. 50 c. a
day).

**STAZZEMESE, PONTE,
12, 16****STIA, 44**

Alb. *Club Alpino*.

STORTA, LA, 120, 123**SUTRI, 119, 126**

Alb. *Vannucci*.

Post - carriage to
Capranica town, 50 c.;
to Stat., 85 c.

SYMONDS, J. A., 86, 112,
138, 163, 277

T

TACITUS, 46, 77, 178

TAGES, 74

TALAMONE, 70

TAMBURA, MTE., 15

TARLATI, GUIDO, 49

TARQUINII, 74

Guide at Museo,
Corneto; 5 l.

TAVARNUZZE, 121, 290

Loc. *Giardinetto*,
poor.

TELAMON, 70. See *TALA-
MONE*.

TEMPIO DI S. MANNO,
148

TERNI, 178, 166, 195

Alb. *Evropa ed In-
ghilterra*, fair (R. 2 to
3 l., B. 1 l. 25 c., L.
2 l. 50 c., D. 4 l.).

TERNI—*continued.*

Carriage from Stat.,
50 c.; luggage, 20 c.;
course in town 40 c.

Tariff for carriage
to Valnerina and back,
1 horse, 5 l.; 2 horses,
7 l. To Marmore, 1
horse, 7 l.; 2 horses,
9 l. Carriage with 2
horses to Piediluco,
Marmore, Valnerina,
and back to Terni,
14 l. Cheaper prices
by arrangement with
drivers not attached to
hotel.

TERONTOLA, 55, 137

TERZOLLE, stream, 280

THEATINES, 215

*THRASYMENE, BATTLE OF
LAKE*, 55. See *TRASI-
MENO*.

TIBER, SOURCE OF, 129

TODI, 164, 65

Alb. *Posta*.

Dil. daily to Perugia.

TOLENTINO, 192

Alb. *Corona* (R. from
1 l. 50 c.).

Omnibus, 50 c.

TOLFA, 75

Alb. *Guglielmetti*.

TOLOMEI, BERNARDO, 107

TOMBOLO, IL, 69

TORRE BERTALDO, 75

TORRE DEL GALLO, 288

TORRE DI LAGO, 17

TORRE DI PALMA, 189

TORRENIERI, 110, 121

No decent Inn.

Vett. *Agostino Cresti*,
called *Piteria*.

Carriage to Montal-
cino, 7 l.; to Mte.
Amiata Stat., 15 l.,
with fee.

Dil. to Montalcino.

TORRI, 106

TORRITA, 51

Alb. *Sole*.

TOSCANELLA, 119, 75

Loc. *Mancinelli*, in
Piazza, poor.

TOTILA, 133, 138, 174

TRASIMENO, LAGO DI,
55, 58, 137

TREGUANDA, 110

TRE POTENZE, MTE., 10

TRESPIANO, 280

TREVI, 175, 164

Poor Inn.

TRONTO, river 190

U

UMBERTIDE, 133

Alb. *Guardabassi*.

Dil. daily to Perugia.

UMBRIANS, XX, 56, 135

UMILIATI, 235

URBANIA, 183, 171

Alb. *Mazzi*.

**URBINO, 183, 130, 132,
171, 172**

Alb. *Italia* (R. 1 l.
50 c. to 4 l.).

Omnibus, 30 c. by
day, 40 c. by night.

Carriage to S. Gius-
tino, 25 l.

Dil. to S. Giustino,
daily; also twice a day
to Pesaro (3 l.).

URBISAGLIA, 192

V

VADIMO LAKE, 65, 74.

See *BASSANO*.

VAGLIA, 40

VALLOMBROSA, 41, 45

Hotels: *della Foresta*,
good food; *Paradisino*.

Pens.: *Villino Medici*.

At Saltino Stat.—

Hotels: *Vallombrosa*;
Croce di Savoia; *Acqua-
bella*; all expensive.

About 3 m. from
Vallombrosa, on the
way to the Consuma
Pass, is **Hotel Villa del
Lago*.

VEII, 120, 123
VE NE, LE (Clitunno), 175
VE NE DEL TEVERE, 129
VERNA, LA, 42. See **LA VERNA.**
VERRUCA, LA, 29
VESPUCCI, AMERIGO, 235
VETRALLA, 119
Alb. Nazionale, poor.
VETULONIA, 70, 71
VIA AEMILIA, 68
VIA AURELIA, 68
VIA FLAMINIA, 166
VIAREGGIO, 16
Hotels: Russic (R. 4 l., P. 9 l.); Italie; Roma (R. from 4 l., P. 5 to 7 l.).
Apartments.
Stabilimento: Nettuno; Balena, for bathers.
Restaurants.
VICO, LAGO DI, 122
VICTORIA, QUEEN, 86, 279, 280
VILLA, LA, 11. See **BAGNI DI LUCCA.**
VILLA DEL LAGO, 45
Good hotel in summer.
VILLANA, BEATA, 230
VINCI, 30
VIRGIL, quoted, 52, 56, 65, 72, 76, 122, 127, 176, 181
VITELLI, VITELLOZZO, 130

VITERBO, 113, 119, 122
*Hotels: *Angelo, moderate, good Rest.; Viterbo (formerly Grandori), renovated; Schenardi, expensive; Tre Re, cheap.*
Vett. Giuseppe Gargioli, Cesare Achilli, Mauro Peruzzi.
Cab: 70 c. a drive in town.
Photos: Opposite Schenardi.
VITORCHIANO, 118
VOLTERRA, 78, 30, 69, 107
Alb. Nazionale, good (R. 1 to 3 l., D. 3, with wine, P. 5 l. 30 c. to 7 l.).
Vett. Cornacchini.
Carriages: From Stat (Saline), 1 horse, 5 l.; 2 horses, 8 l. To Pomarance, 1 horse, 7 l.; 2 horses, 15 l. To Lagune (Lardarello), 2 horses, 20 l. To S. Gimignano, 1 horse, 12 l.; 2 horses, 20 l. To Poggibonsi, 1 horse, 17 l.; 2 horses, 27 l. To Siena, 1 horse, 18 l.; 2 horses, 30 l. To Castel Fiorentino, 1 horse, 14 l.; 2 horses,

VOLTERRA—continued.
 20 l. To Colle d'Elsa, 1 horse, 8 l.; 2 horses, 15 l. To Monte Catini, 1 horse, 6 l.; 2 horses, 10 l. To Cecina, 1 horse, 14 l.; 2 horses, 25 l. To Florence, 1 horse, 30 l.; 2 horses, 50 l. To Pontedera, 1 horse, 15 l.; 2 horses, 25 l. To Pisa, 1 horse, 22 l.; 2 horses, 35 l.
The charges of Aurelio Simoneschi are about 10 per cent. lower.
Dil. 3 times daily to and from Stat., 1 l. 50 c.; twice daily to and from Pomarance, 1 l. 50 c.; once daily to and from Colle, 3 l.
VOLTO SANTO, 34
VULCI, 73

Z

ZENOBIUS, S., 210, 213, 225
ZITA, S., 37

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1. Anglo-American D 34.
 2. Disraeli F.
 3. Grand Dragoon H.
 4. Laide E.
 5. New York F.
 6. Mhierra G 50
 7. Laoli M H
 8. Savaria I.
 9. Victoria C 34
 10. Washington F. 6.
 11. Borchani H 5
 12. Knapo G 7.
 13. Conover H 8.
 14. Milnam H 6.
 15. Portia Rossa G 8.
 16. Habbesti E 7
 17. Hollitt E 3.
 18. Jennings L 11.
 19. Morgan L 4.
 20. Panchini H 1.
 21. Pischel G 8
 22. White L 11.
 23. Kouchali F 3.

Pensions (Pensions)



--- First circuit of walls
 --- Second circuit of walls
 --- Third circuit of walls

See Note II

Proprietà Artistica

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